THE INLAND ARCHITECT
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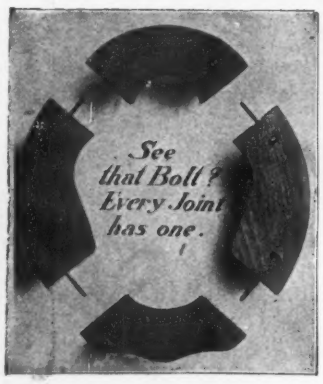

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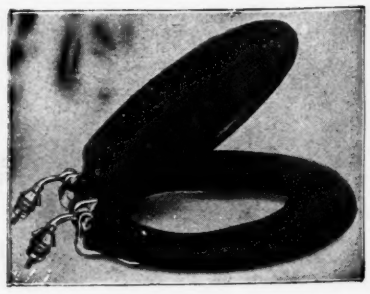

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Loss by Death of Architects of Note

The profession of architecture has been stricken in an unusual degree in the past few weeks by the death of several prominent members. Among these are numbered Alfred Stone, Joseph C. Hornblower, Bernard Vonnegut and Frank E. Alden. Reference was made in these columns last month to the career of Alfred Stone. Expression of the loss of Joseph C. Hornblower is contained in the resolutions of respect and condolence passed by the Washington Chapter A. I. A. and published elsewhere in this number. No architect has left a greater impress upon the architecture of Pittsburg than Frank E. Alden, through his connection with the successive firms of which he was a member. He was a graduate of the Massachusetts Institute of Technology. Much of his early professional career was in connection with some of the most important work of Henry H. Richardson, notably the Capitol at Albany and the Allegheny County Courthouse at Pittsburg. The work of his own firm includes the enlarged Carnegie Library, Pittsburg, and eight branch libraries, the Farmers Bank and the Peoples Bank building, the Pittsburg Bank for Savings and the Stock Exchange, besides much important domestic work. Justice, integrity and high professional honor were his chief characteristics. He died at his summer home at Edgartown, Mass., aged forty-nine. His will disposed of an estate of $50,000. Easily among the leaders of the profession in Indianapolis was the late Bernard Vonnegut of the firm of Vonnegut & Bohn. He was identified with much of the largest, most important and most creditable work of his city. Mr. Vonnegut was a Fellow of the American Institute of Architects and a member of the Indiana Society and the Architectural league of New York. At the time of his death he was fifty-three years old.

Modern Architecture—Antique Clothes

Architecture, to be really an art, must needs be truthful and must needs also adjust itself to the times and give us buildings that fit the purpose for which they are intended. What would be thought of the business man who would go downtown in the morning to his Twentieth century office, in the forty-sixth story of a skyscraper, clad in steel armor or in the "small clothes" and slashed doublets of the Fifteenth century? And that's precisely what we are doing with our architecture, our classical craze. It has gotten to be such an accepted mode of expression that in our great competitions, even the men who know better and who of their own volition would attempt something else, have to resort to it and do the best they can with it, spite of their saner judg-

ment, simply because they know that the judges in those competitions, the "technical advisers," will throw out everything that is not cut and dried in that line.

Hope in the New Art Movement

In Europe, particularly in Germany and France, they have shown a tendency in the right direction, in the Nouveau-Art movement, but have gone crazy in it and carried the thing to the other extreme and much of their work borders on the ridiculous, the freakish. With us, Chicago seems to have taken the lead in the sensible evolution of real architecture. Sullivan and the young men who have followed in his tracks first began what might be called the "new art" movement here. They, too, in the first blush of a new cult, went rather to extremes in order to get as far from the hackneyed, the regular, as possible, but unlike their European cousins, they have sobered down and are giving us today, particularly in domestic architecture, something that is pleasing, satisfying, reasonable and beautiful. They are seeking to build in the simplest forms with the materials that are available and common today, not in those of yesterday and aeons ago. The buildings serve the purpose for which they are erected and the ornamentation, the "architecture," as some call it, consists in applying sensible decoration to these structural elements. The key is not forced, and, really, it is to this new school that we may look for most help in the development of a sane, reasonable, truthful and beautiful national architecture.

The St. Louis Music Hall Competition Recalled

The Pittsburg High School competition recalls some incidents of the once famous St. Louis Exposition and Music Hall competition, in which Thos. Walsh, architect, recovered $20,000 damages for a committee's wanton violation of its contract. This competition was unusually attractive in its proposals. It was open to all St. Louis architects; and five outside architects were to be invited to take part. The committee promised a $500 prize to each of the five invited outside architects, and would distribute seven prizes of like amount among the St. Louis architects. But it said: "The architect who is successful shall not receive $500, but he shall be engaged as architect and superintendent, and shall be paid for performing such duties the usual commissions as adopted by the American Institute and the St. Louis Institute of Architects."

Sued for His Fees and Won

Mr. Walsh's plans were pronounced the best by the committee, so he got no $500 prize. Nor was he made architect and superintendent of the buildings, which were said to have been erected largely from his plans. So he sued for $20,000. He was defeated in the Circuit Court, which sustained the committee's demurrer that Mr. Walsh could not be called the "successful architect," since the committee did not employ him in the erection of the building. Mr. Walsh had the manhood to appeal. The Court of Appeals rejected this flimsy juggling with words, pronounced Mr. Walsh the "successful architect" by the plain meaning of the committee's proposals, and awarded Mr. Walsh $20,000. The unblushing committee had the effrontery to carry the case up to the State Supreme Court, which unhesitatingly sustained the decision of the Court of Appeals in favor of Mr. Walsh.

Architects and Trade Schools in Holland.

There seems to be a sort of consensus among the big nations regarding phlegmatic Holland as plodding along considerably behind the car of modern progress, while they sit on the driver's seat. In the fable it was the tortoise which outran the hare. People who say least about their swiftness may not be so backward after all.

The importance of securing skilled labor to erect their buildings was recognized by the architects of Holland and discussed by their associations nearly fifty years ago. As early as 1861 the first trade school was opened in Amsterdam, largely through the influence of its Association of Architects and Builders, which not only took an active interest in the school, but offered prizes to encourage meritorious work.

So successful were these initial efforts in Amsterdam that in 1870 similar trade schools were established in Rotterdam through the efforts of the energetic and public-spirited Rotterdam branch of the National Society of Architects and Builders. Incidently we may remark that such displays of patriotic interest by an artistic body of men in the general welfare from no mercenary motive, are very likely to result in a prestige and public esteem which has its value in a business way: good-will cannot be reckoned in dollars and cents, but it "pays" nevertheless.

Fire Insurance Responsible for Fires

In a recent number The Inland Architect commented on the enormous and steadily increasing fire losses in this country, now in excess of $600,000 for every day in the year. This does not include interruptions of business and such (in this Land of Liberty unconsidered) trifles as human lives. While there is no effort to conceal these facts, which are items of public news, they are generally passed over with as complete indifference as if it were a matter which concerned none but fire insurance companies; and they are supposed to have money to burn. The great bulk of this daily burning is insured property, of course, and in this circumstance alone thoughtful minds can discern the main cause both of the fires and the public indifference which bars all hope of improvement. For it is undeniable that, if this property were not insured, it would not burn (most of it). These fires are as unnecessary in this country as they are unknown in all others. Moreover, if there were no insurance, such extravagant losses every day in the year would fall, as they should do much oftener than is suspected, on those who ought to suffer. Then we should find public indifference quickly giving way to public alarm.

In Europe It Is Different

This applies not to fire insurance in general, however, but to fire insurance in America. In Europe the business is part of a system designed more to prevent fires than to put them out afterward. This explains and excuses the, to our eyes, ridiculous inadequacy of their fire departments; inadequate they surely would be here, but quite sufficient over there. Rotterdam, with near 400,000 population, has a volunteer fire brigade equipped with "five steam engines and *forty-six hand pumps*"!! says our consul general, and "no fire alarm system at all"! But Rotterdam's fires are too few and too insignificant for the city to keep any record of them.

BUSINESS SYSTEM FOR ARCHITECTS

BY EMERY STANFORD HALL, ARCHITECT

REMUNERATION is founded on consideration. The essential principle of all contract law is consideration; in consequence there can be no binding contract without consideration. Even sin demands its wages. It is not necessary to consult Holy Writ to discover that "The wages of sin is death." This principle is evidenced in every department of life, even in the profession of architecture.

Business system is desirable because it results in a goodly consideration. It pays in money, but best of all it pays in personal satisfaction. It has been said by some great man, I do not remember who, that "Personal respect for my own acts is my greatest reward. I have to live with myself, I am my own inseparable companion. It behooves me, therefore, to see that this not to be parted with companion shall so conduct himself that I shall not be mortified by his company."

It is too much to expect symmetrical and economical arrangement to emanate from discord and confusion. Heredity is too strong a force in nature to be thus lightly laid aside. The child of the careless and immethodical must be like its parent, an impractical, wasteful and inartistic offspring. True, it may possess certain admirable traits; but taken as an individual whole, the faults are sure to overbalance the better traits. Who has not seen buildings beautiful in conception falling into disuse and decay on account of impractical construction and impractical planning, making them unfit to serve any useful purpose?

There may be an excuse for first blunders—"I didn't know it was loaded"—"It was a mistake." Experience is the great instructor.

Blunders experience make,
Experience is a teacher great;
Learn her lessons well
And success 'twill spell;
Blunders repeated oft,
Wasted chances do ring off;
And future failure surely call.

The Genus Architectus is divided into three species: Arch-ie-tects, Pullus Architects and Architects. The geni characteristics are parasitic subsistence off from the genus Publicus. The entire species must depend on the public for its support. Architecture may be classed either as a luxury or as an economy; but hardly as a necessity, such as food production. The primitive man required very little in the way of architecture. From the standpoint of economy and personal peace of mind, there is probably no branch of human endeavor which can accomplish more, either for pleasure, profit or grief, than architecture. The architect, according to his competency, may plan and cause to be erected the most unsanitary, wasteful and desolate of abodes or work shops for the occupation of the human family. The design of these may be so obtrusively disproportioned and inharmonious as to wound the blunted sensibilities of even the most ignorant and degraded, or it may provide luxurious, restful and artistic housing, economically and practically arranged so as to leave little wanting in the matter of human comfort and convenience.

While the purpose of this paper is to advocate and explain the application of system to architects' offices, it is not intended to convey the idea that system will entirely overcome the handicap of inability. System will enhance the efficiency of ability, making it possible with comparatively small ability to compete favorably with wonderful natural ability when not systematized; also making it possible for great natural ability when properly systematized to become pre-eminent.

The Arch-ie-tect species is the lowest development of the Genus Architectus. The distinguishing characteristic of this species is its absolute inability to comprehend the ethics of the honorable practice of architecture as a learned profession. The parasitic tendency is most pronounced in this species. In the embryonic state they are found as carpenters, and jacks-of-all-trades, but masters of none. The final stage in the development of the embryo is a proceeding in bankruptcy, thus proven their unfitness in the world of bargain and sale of merchandise. The species are now prepared to barter the contents of a technically empty brain for a pittance and to depend for subsistence on the secret sucking of the life blood of the gullible. Fortunately, in some political states at least, steps have been taken to exterminate this species by administering hypodermic injections of simple and ordinary technical questions, which ultimately produces painless death or leaves a harmless existence. A vigorous and persistent enforcement of state license laws, such as obtained in Illinois and California, will ultimately entirely eliminate this species.

The Species Pullus are chiefly characterized by self-esteem and sloth, because of over nourishment in youth and lack of the ordinary vicissitudes of normal existence. The physical has been developed far beyond the mental, reputation having been forced upon this Species by the careful grooming of fond friends. The nourishment of incentive has been entirely neutralized. Mere avoirdupois has overcome all natural and technical ability attained and has entirely stifled laudable ambition. They have become fashionable architects. The public which patronizes them does not patronize them for architecture, but for influence. A large percentage of their patrons are astute business men, who are not deceived as to the character of service which is rendered. They know that from a strictly architectural standpoint their service is practically valueless, but they know that by the employment of young and inexperienced but ambitious members of the Species Architect, to oversee and guard against the blunders of the Species Pullus, they will be able to get moderately satisfactory architectural results and will obtain eminently satisfactory results in the thing which they most desire, viz., the influence of powerful financial interests behind the Species Pullus. The greatest misfortune which can come to man is the removal of incentive.

If an architect's office is not dependent for support on the character of service rendered, it is too much to expect that the service of such office shall be kept up to the highest standard of efficiency and advanced attainment.

The Species Architect represents the highest development of the Genus Architectus. The distinguishing characteristic of this species is alertness of intellect and am-

bition, these characteristics being developed by early vicissitudes. Ambition is so strongly developed in most varieties of this species that they are willing to undergo all sorts of hardships in order to obtain the necessary technical training to qualify them for the practice of their chosen profession. This ambition for learning causes them to lay aside all consideration of financial remuneration, where positions affording opportunity for increased experience and knowledge are open. It is for the advantage of the Species Architect, the only branch of the Genus Architectus interested in increased efficiency that this attempt is made to elucidate the principles governing the systematizing of the business administration of an architect's office.

The paramount consideration in the systematizing of an architect's office is to so adjust the bookkeeping as to make it possible to compare the receipts and disbursements of each individual job. It needs no argument to prove that the total receipts must exceed the disbursements in order to maintain existence. Fair and just business methods require that each individual job shall give its proportionate share of legitimate profits to the office. Disbursements in office economy must be divided into two classes, viz.: "Chargable" and "Overhead." Chargable disbursements are those which can be charged direct to the individual job. Overhead charges are those that while actually essential to the execution of the individual job are of such general nature that it is impossible to charge these direct in the ordinary method.

(To be continued.)

INDUSTRIAL EDUCATION*

BY JAMES W. VAN CLEAVE

AVERY large question has been assigned to us by this society tonight—"Industrial Education as an Essential Factor in Our National Prosperity"—and I have been asked to speak on that phase of it which relates to the interests of the manufacturers. In justice to my fellow speakers who will treat other features of this subject I shall confine myself as closely as I can to the particular phase of it which has been marked out for me.

But I want to say at the outset that no matter how earnestly we may desire to confine ourselves to any particular feature of this great subject it overleaps the barriers which we set up for it. This question cannot be looked at from the narrow viewpoint of caste or class. To all of us who are in this room tonight, whether we are educators, employers or workers, every aspect of this subject has a sentimental as well as a practical side. It has a sentimental side because it concerns itself primarily with the welfare of our children, and, as we all know, these children of ours will shape the future of this republic.

I am a manufacturer, and I have the honor to represent an association which comprises a large number of the manufacturers of the United States. It is the largest organization of employers in the world. But I am also a father. This gives me a new interest in the great subject which we are considering tonight. In discussing the subject from the viewpoint of the manufacturer I must also show some concern in it as a father. Two of my four sons are graduates of the Manual Training School connected with Washington University in St. Louis. And I am free to say to you that I regret that I failed to send my other two sons to the same school. The education of the hand and the eye develops faculties and brings out powers which are ignored by our ordinary schools and colleges. It gives the boy a broader moral and intellectual equipment. It makes the boy a better son as well as a better man and a better citizen.

As a man and as a manufacturer I have given the subject of industrial education much study in recent years. Among the thousands of pages that I have read on this question two statements stand out in bold letters in my memory. One of them, which appeared in a recent address, read thus: "The little kingdom of Bavaria, with a population not much greater than that of New York City, has got 290 trade schools, giving instruction, night and day, in 28 trades and crafts, to pupils from the first to the fifth grades. In this whole country of 85,000,000 people there are fewer trade schools than in that little German kingdom." The other expression, which is taken from a magazine article by Mr. Speed Mosby, Missouri State Pardon Attorney, is this: "Two-thirds of the convicts in America's greatest prisons are men without a trade or profession. The superintendent of a penal institution, being asked how many of the prisoners had knowledge of a trade, replied promptly: 'Absolutely none. If they had they would never have come here.'"

These two expressions ought to be coupled together in the order in which I have joined them. They stand to each other in the relation of cause and consequence. But what havoc these things make with our reputation of being the most practical people in the world.

With only 5 per cent of the world's population the United States furnishes 35 per cent of the world's manufacturers. Of the bread winners of this country 36 per cent are engaged in agriculture and the fisheries, 24 per cent in manufacturing (which, of course, covers most of the mechanical arts of the United States) and mining, and 16 per cent in trade and commerce, while only 4 per cent are in the professions and in the public service. The three groups of wage earners first named comprise more than three-fourths of all the country's working population, while the other class—the physicians, the lawyers, the clergymen, the educators and the rest of those who are in the professions and those who are in the public service—comprise in the aggregate only one out of twenty-five of the country's workers.

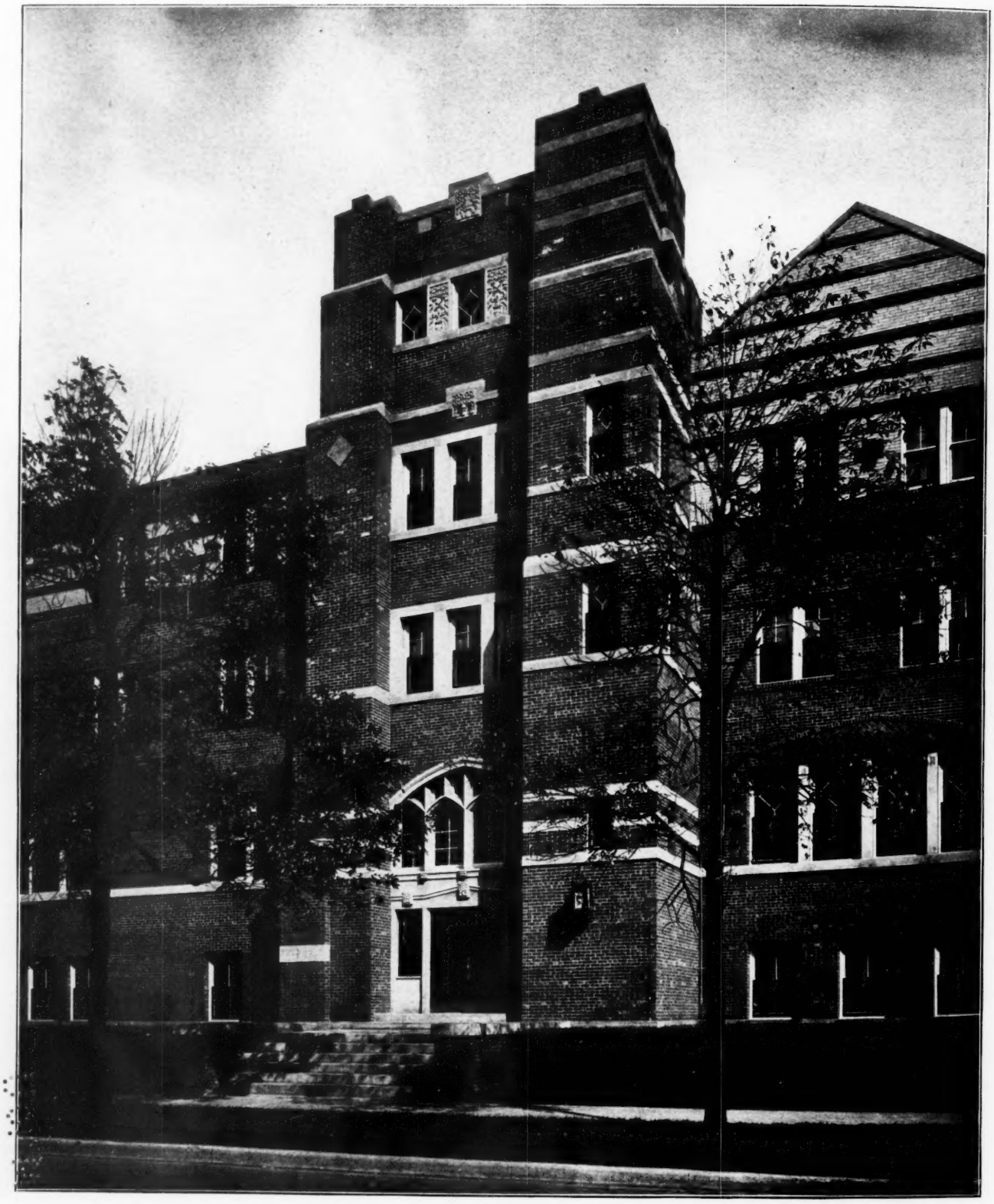
Yet see how small is the number of the schools of the United States which are devoted to instruction in the industrial arts of all sorts compared with the number of schools and colleges which fit men for the learned professions and those which expend their effort and their money on the merely ornamental branches of learning!

WAGE EARNERS DOUBLED IN TWENTY-FIVE YEARS.

Our industries have a volume and a variety far beyond anything seen in any other country. And they are expanding at a ratio not even remotely approached elsewhere. In 1905 our manufactures had doubled the num-

*Address of James W. Van Cleave, President National Manufacturers' Association, before the National Society for the Promotion of Industrial Education, Chicago, 1908.

REAR VIEW. HOUSE FOR JAMES B. LADD. ARDMORE. PA.
Wilson Eyre, Architect. Philadelphia



Detail of Tower

TRAINING SCHOOL. WOMEN'S BAPTIST HOME MISSION SOCIETY. CHICAGO

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THE INLAND ARCHITECT
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OCTOBER. 1908

Reception Hall

The Library

TRAINING SCHOOL, WOMEN'S BAPTIST HOME MISSION SOCIETY, CHICAGO

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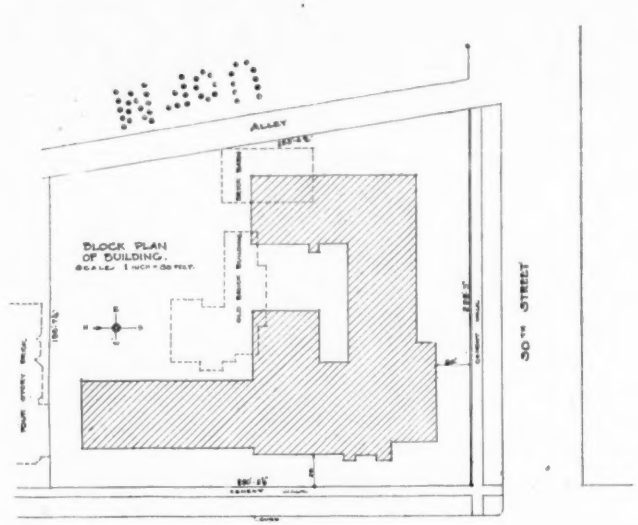

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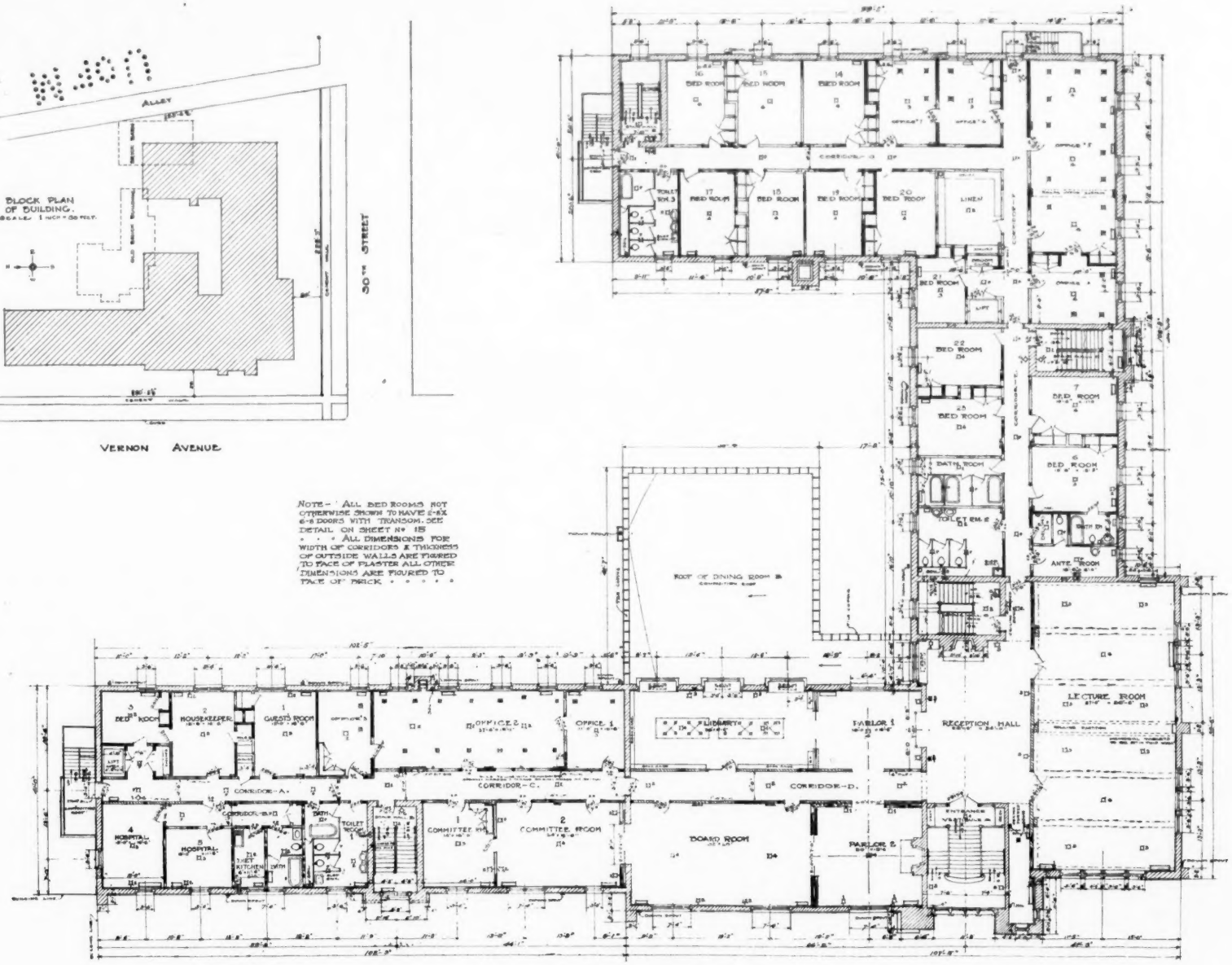

FIRST FLOOR PLAN

BUILDING FOR THE WOMEN'S BAPTIST HOME MISSION SOCIETY

SCALE ⅛ INCH = 1 FOOT POND & POND ARCHITECTS

BRICK
TILE
STONE
CONCRETE

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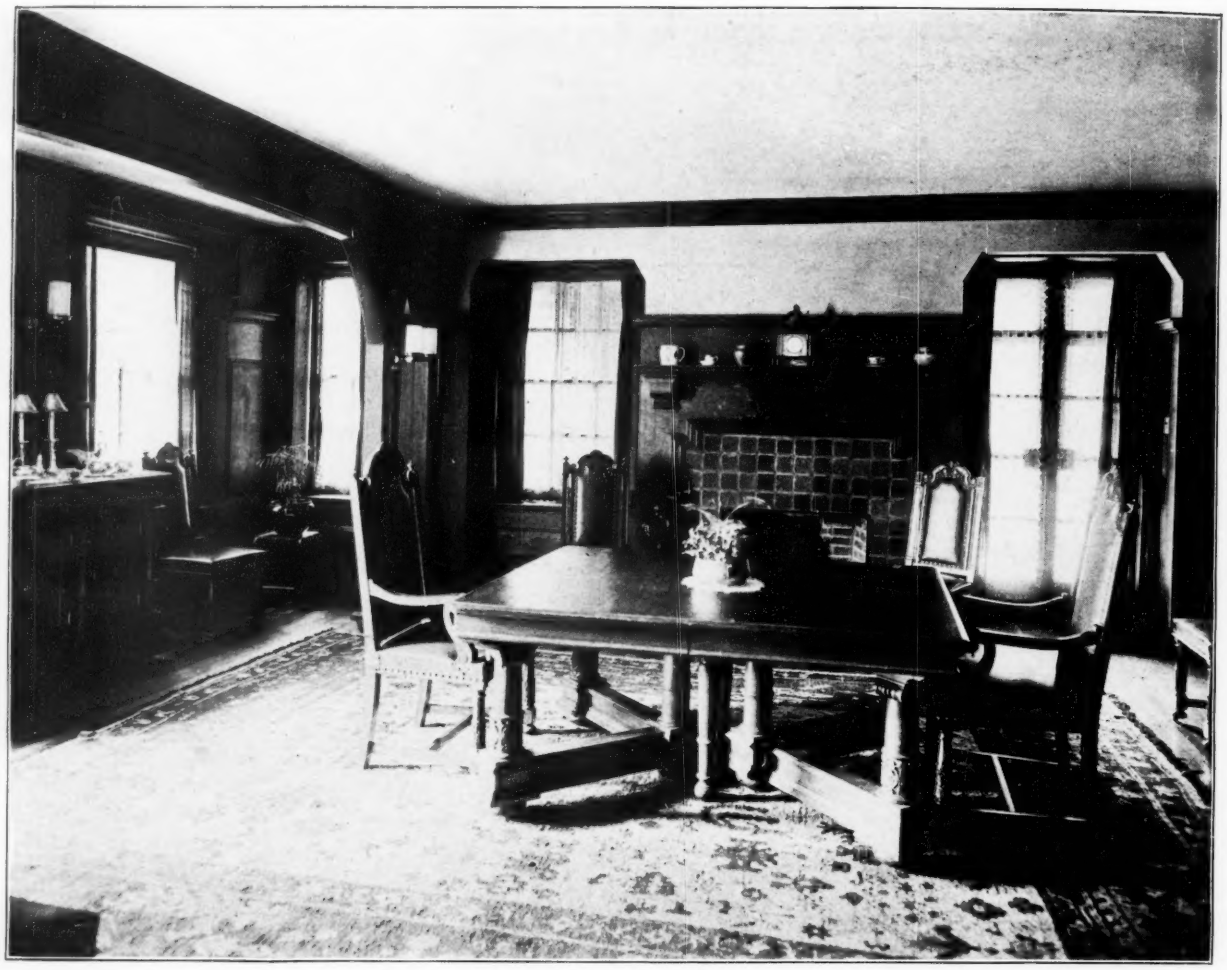


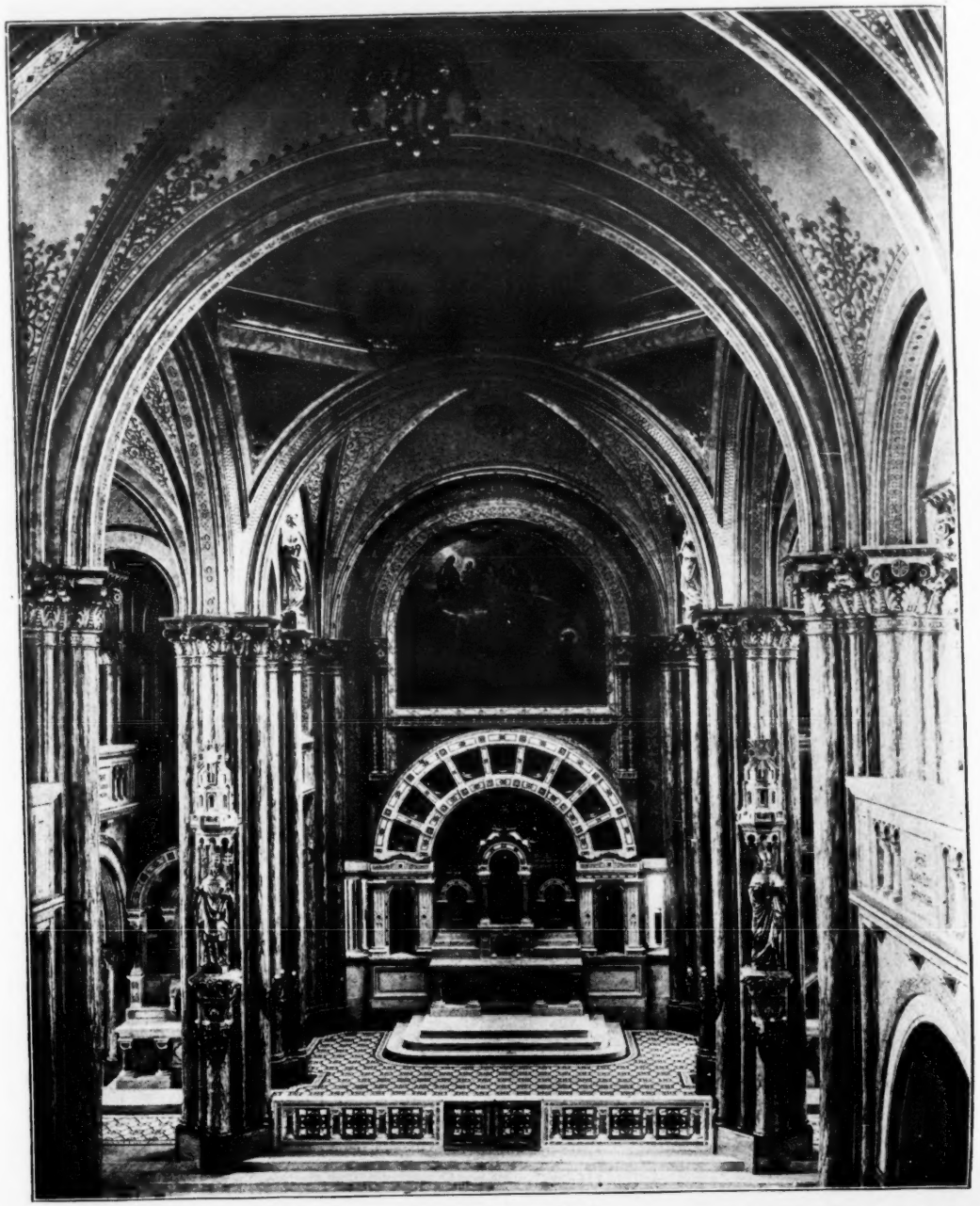
INTERIOR VIEWS. HOUSE FOR JAMES B. LADD, ARDMORE, PA.

Wilson Eyre, Architect, Philadelphia

Rear View

CHAPEL, ST. ROSE CONVENT, LA CROSSE, WIS.

E. R. Liebert, Architect, Milwaukee, Wis.

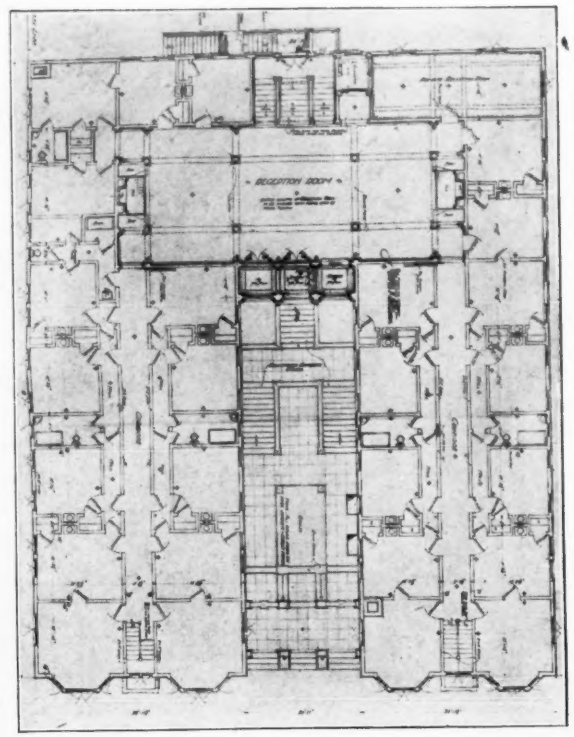


View Towards Main Altar

E. R. Liebert, Architect, Milwaukee, Wis.

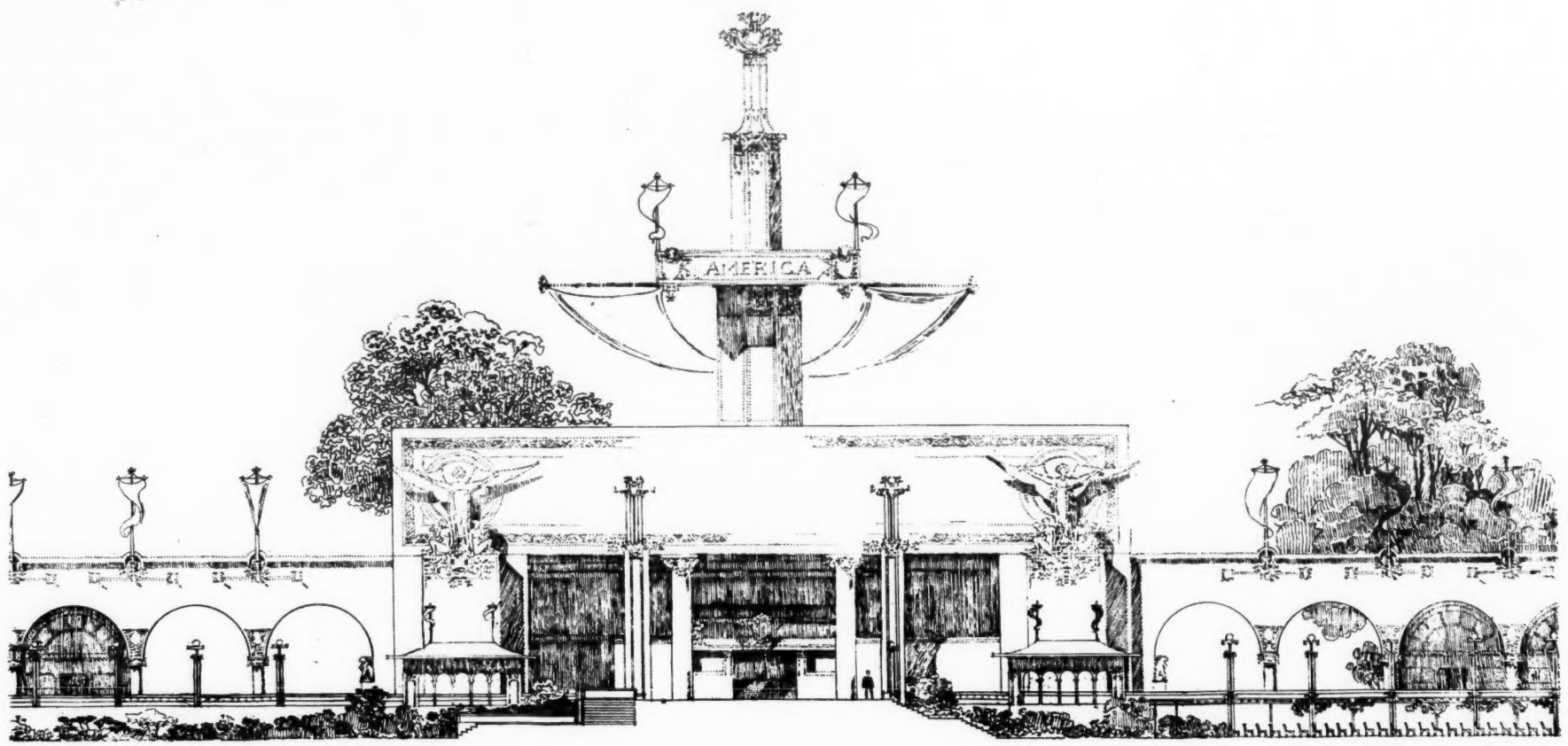
HOUSE FOR MR. TUCKER, NEWTON, MASS.

Chapman & Frazer, Architects, Boston



CHELSEA HOTEL, SEATTLE, WASH.
Harlan Thomas, Architect

THE INLAND ARCHITECT
AND NEWS RECORD
OCTOBER, 1908



DESIGN FOR SCENIC THEATERS, ISLAND CITY, PHILADELPHIA
Louis H. Sullivan, Architect, Chicago

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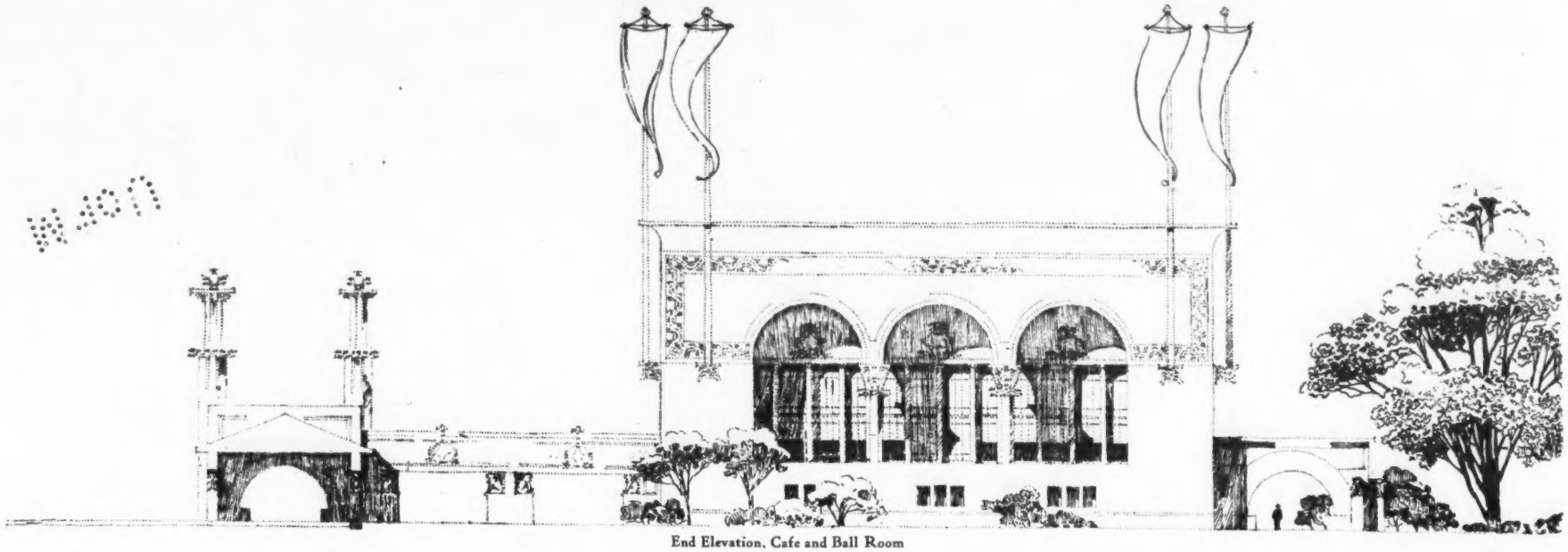
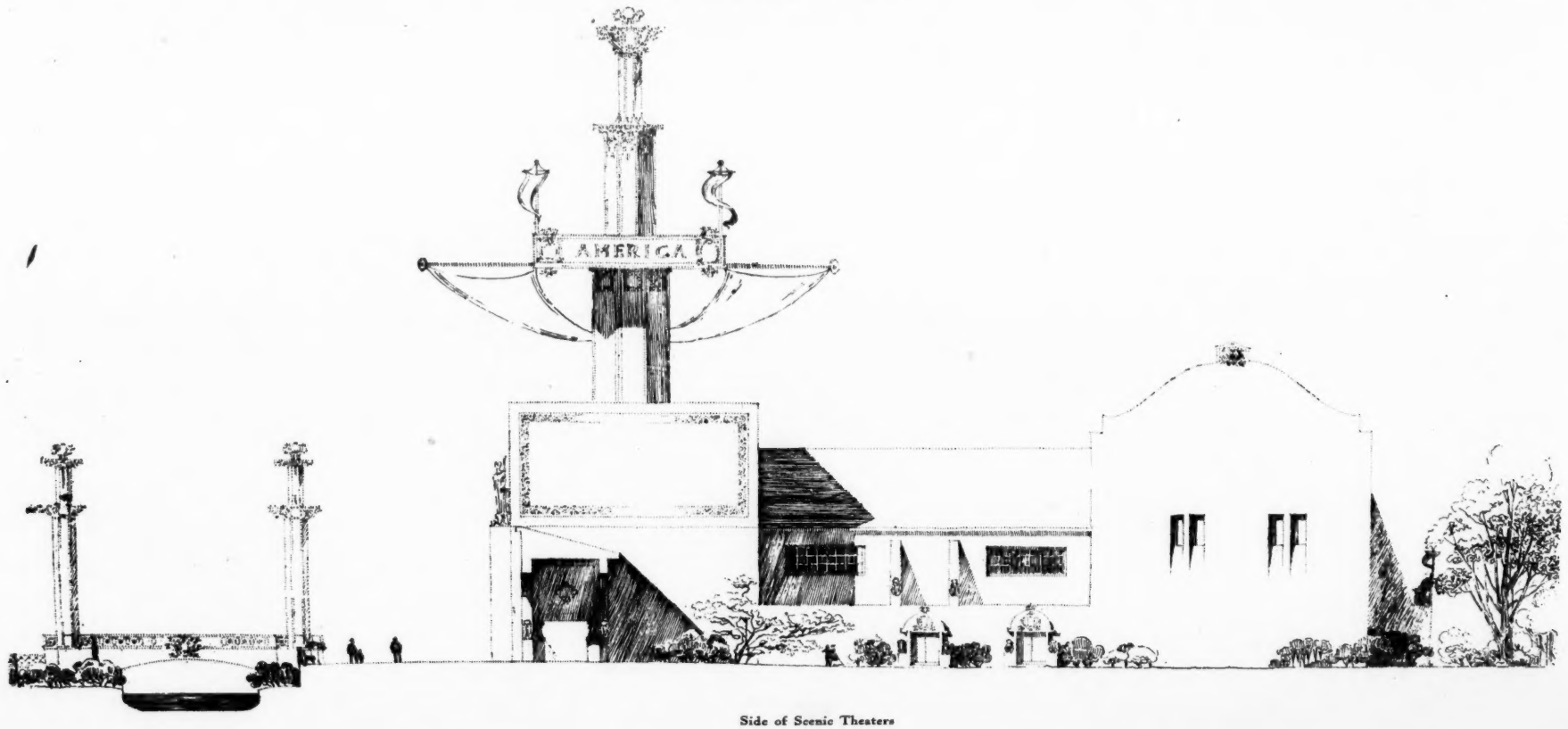
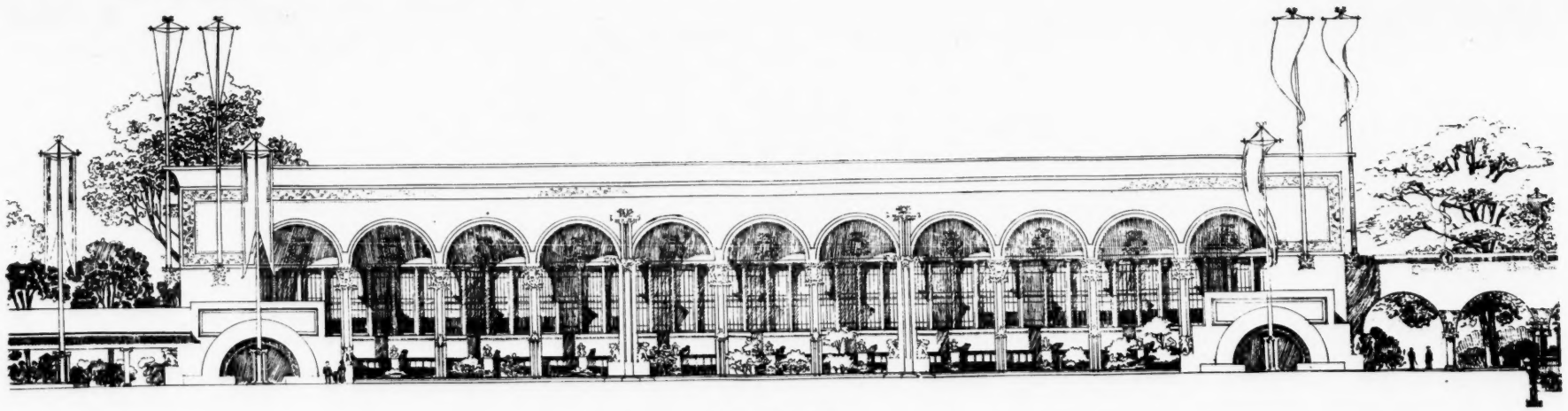
OCTOBER, 1908



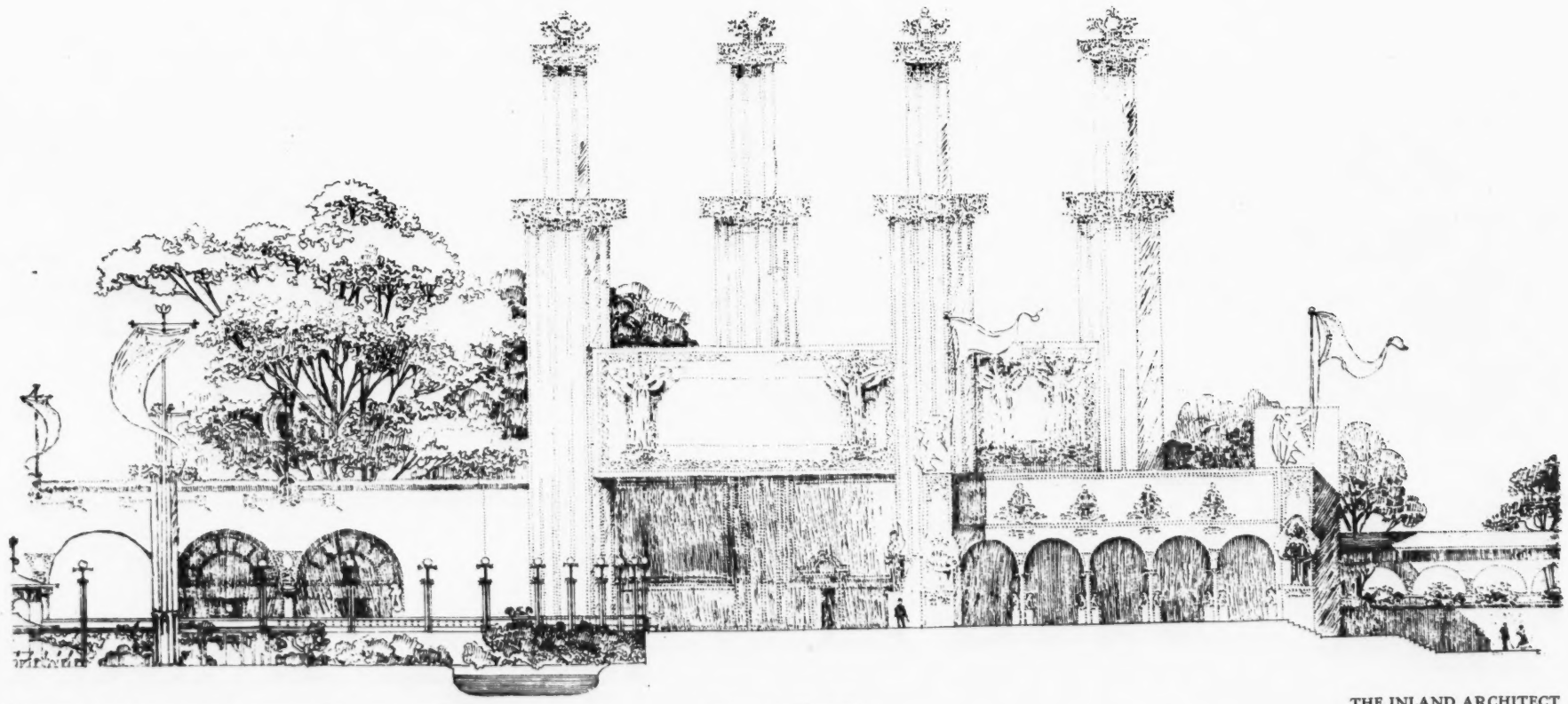
End Elevation, Cafe and Ball Room



Side of Scenic Theaters



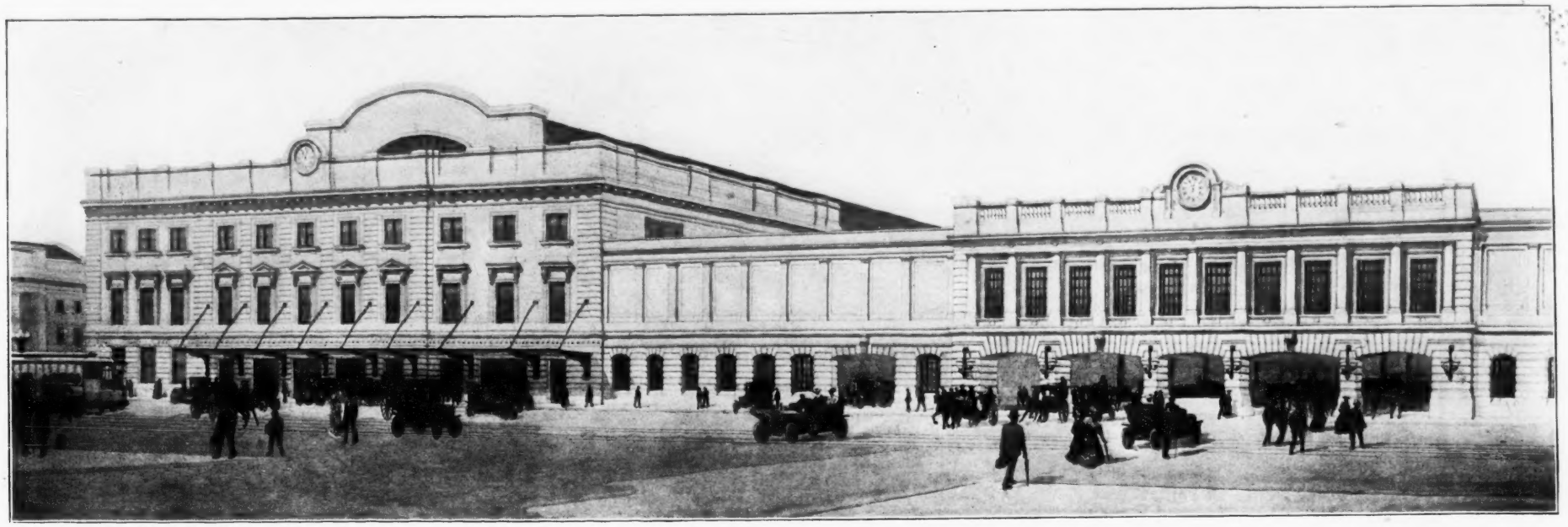
Cafe and Ball Room

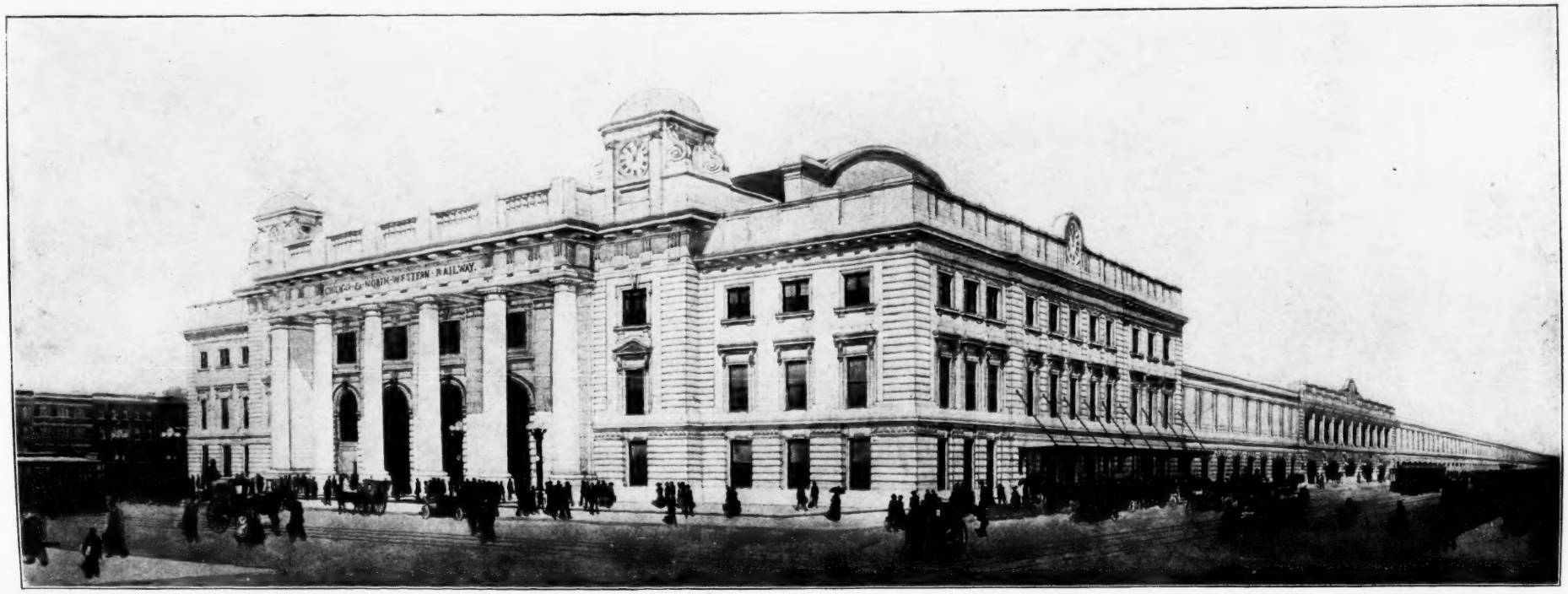


Entrance to Naval Show

DESIGNS FOR ISLAND CITY BUILDINGS, PHILADELPHIA
Louis H. Sullivan, Architect, Chicago

Frost & Granger, Architects





CHICAGO & NORTHWESTERN RAILWAY STATION, CHICAGO
Frost & Granger, Architects

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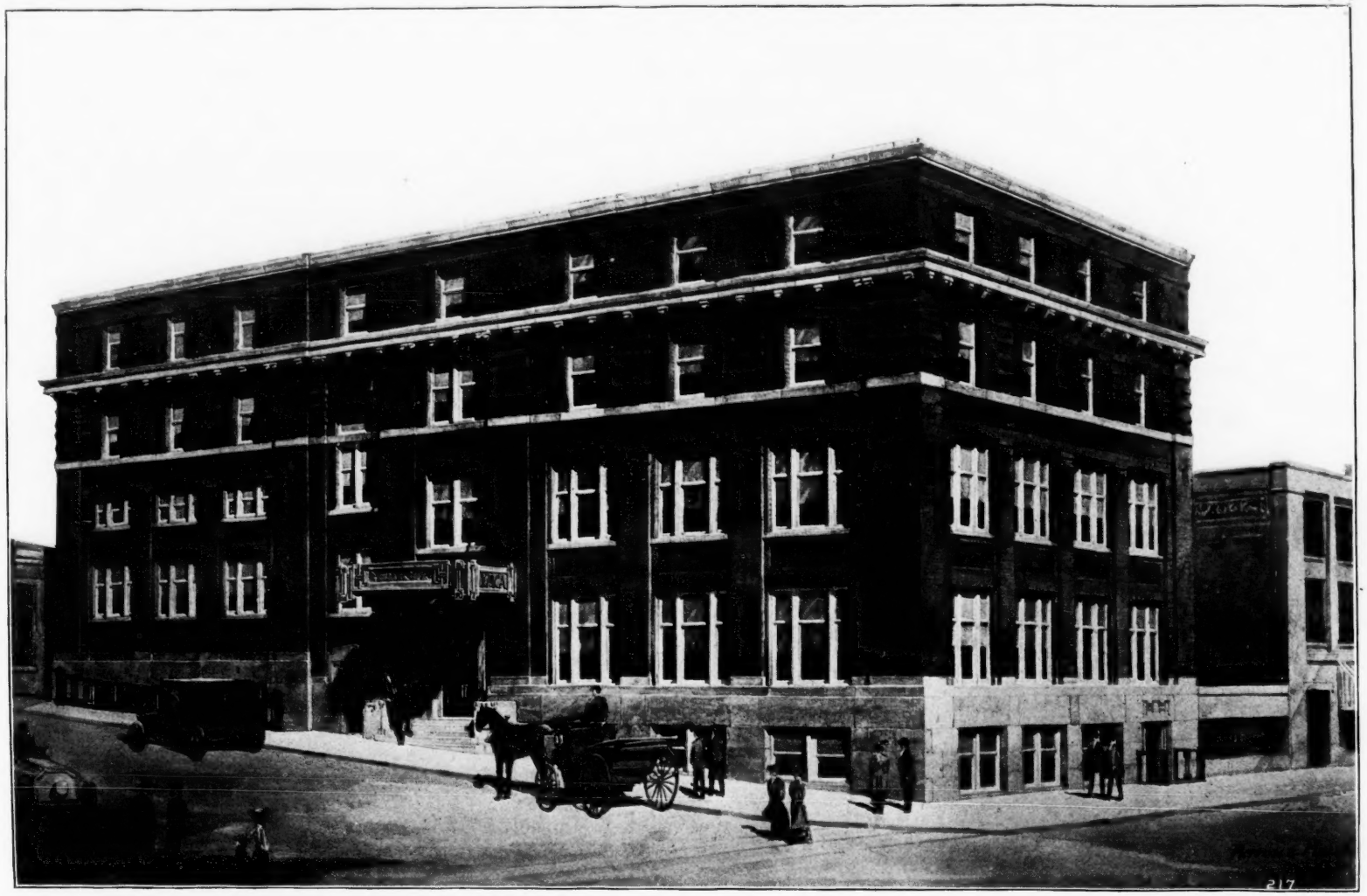
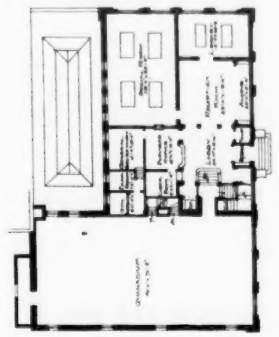
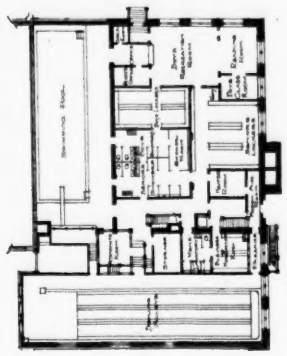




First Floor



Basement

YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING, AURORA, ILL.

Patton & Miller, Architects, Chicago

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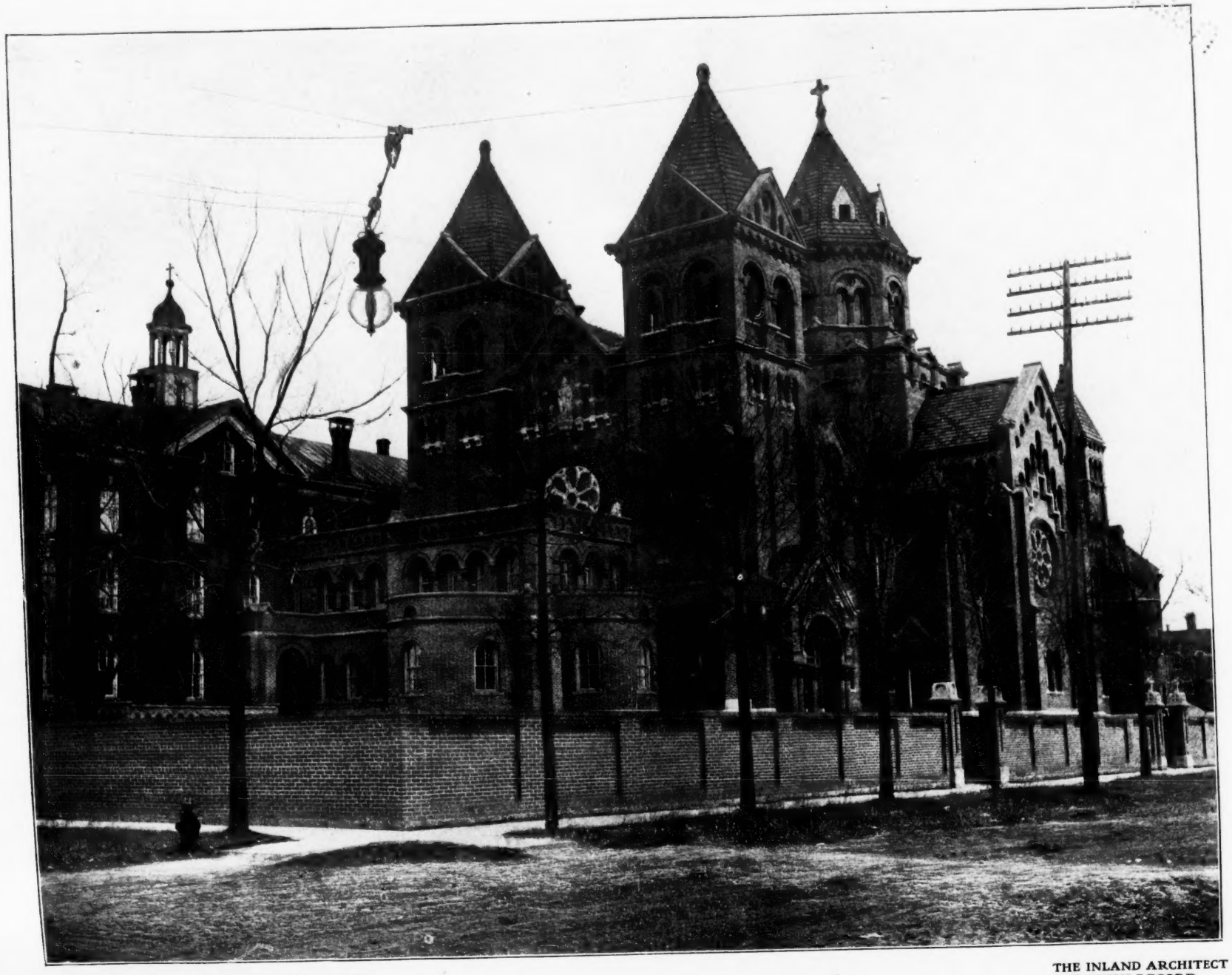
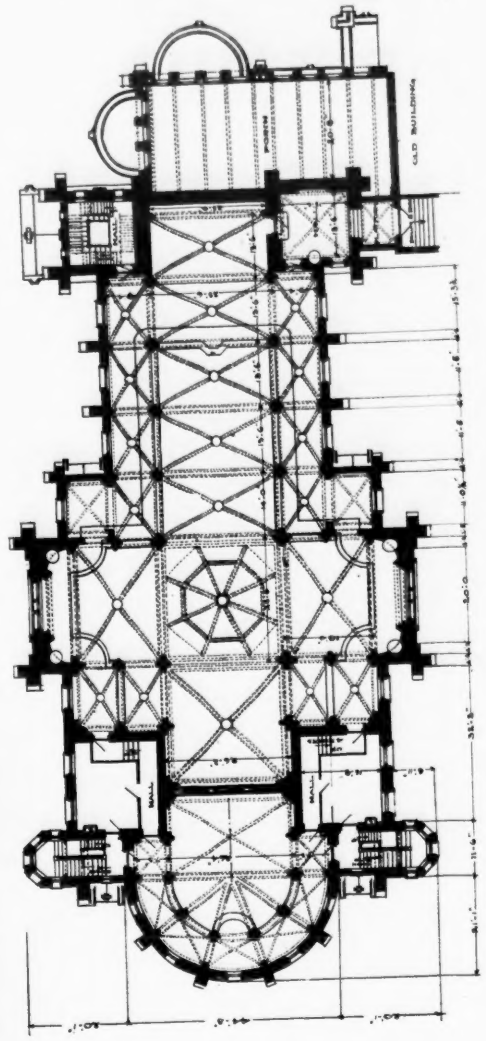
LIVING ROOM, HOUSE FOR JAMES B. LADD, ARDMORE, PA.
Wilson Eyre, Architect, Philadelphia

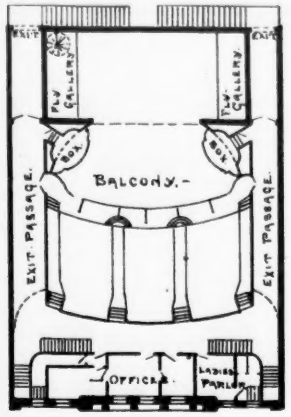
E. R. Liebert, Architect, Milwaukee, Wis.



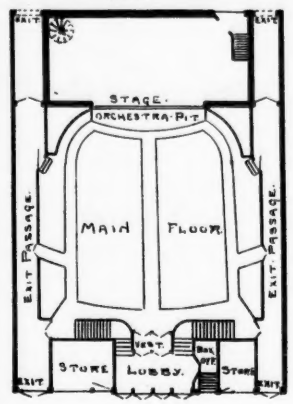


CHAPEL, ST. ROSE CONVENT, LA CROSSE, WIS.
E. R. Liebert, Architect, Milwaukee, Wis.

Frommann & Jebsen, Associate Architects, Chicago
Paul F. P. Mueller, Builder and General Contractor, Chicago
Enameled Terra Cotta Front Manufactured and Erected by The Northwestern Terra Cotta Co., Chicago



ALLEY.



CLARK ST.

THE PRINCESS THEATRE, CHICAGO
Kirchhoff & Rose, Architects, Milwaukee, Wis.
Frommann & Jebsen, Associate Architects, Chicago
Paul F. P. Mueller, Builder and General Contractor, Chicago
Enameled Terra Cotta Front Manufactured and Erected by The Northwestern Terra Cotta Co., Chicago

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INTERIOR VIEWS, PRINCESS THEATER, CHICAGO

Kirchhoff & Rose, Architects, Milwaukee, Wis.

Frommann & Jebsen, Associate Architects, Chicago

Entrance Stairway

TRAINING SCHOOL, WOMEN'S BAPTIST HOME MISSION SOCIETY, CHICAGO

Pond & Pond, Architects

TRAINING SCHOOL. WOMEN'S BAPTIST HOME MISSION SOCIETY. CHICAGO

Pond & Pond. Architects

THE INLAND ARCHITECT
AND NEWS RECORD
OCTOBER. 1908

THE APPROACH. HOUSE FOR JAMES B. LADD. ARDMORE. PA.

Wilson Eyre. Architect. Philadelphia

THE INLAND ARCHITECT
AND NEWS RECORD
OCTOBER. 1908

THE APPROACH. HOUSE FOR JAMES B. LADD. ARDMORE. PA.

Wilson Eyre. Architect. Philadelphia

[illegible]

ber of wage earners which we had in 1880, and they worked up nearly three times the value of the products and they received nearly three times the wages of that year. To the outside world we have sold seven times as much manufactures in 1907 as we did in 1880. The wealth of the country, which was $42,000,000,000 in 1880, is almost three times as great, or over $120,000,000,000 at this moment. A very large proportion of the country's vast increase in wealth and prosperity in the past quarter of a century has been contributed by the manufacturers in their various and rapidly broadening list of the mechanic arts and appliances.

Statistics on this point are not very full or clear for the quarter of a century which I have been speaking of, but they show that the number of industrial schools which have been created in that time is small compared with the needs of the country. While states, cities and individuals have contributed scores of millions of dollars in the past decade or two to the creation of general schools and colleges and to the establishment of libraries, only a trivial amount has been expended on the education of the hand and the eye, which have contributed to the larger portion of the country's growth in wealth and general prosperity.

There are particular reasons why intelligent training in the mechanical arts is imperative for the United States today. The demands of efficiency and economy have subdivided and specialized our great industries to an extent never dreamed of a few decades ago.

(To be continued.)

INNOVATIONS IN SCHOOL ARCHITECTURE*

BY WILBUR T. MILLS, ARCHITECT (Concluded)

HOWEVER, there are at least one or two very marked tendencies at the present time toward new methods of school design and construction. One of these originated with Dr. R. W. Corwin, of Pueblo, Colo., who recently published a pamphlet entitled "The Modern Model School House." The idea championed by Dr. Corwin is that it is a mistake to build elementary schools in the shape of large or many storied structures, but that wherever it is at all possible elementary schools should be c onstructed of one-story buildings, the school room units being separated from each other, or at most not connected by anything more than such hallways as may be unavoidable. Whether the ideas of Dr. Corwin will prove to be feasible in very many of our cities is a matter which only the future can tell, but that buildings of this type may be used advantageously in a large number of towns and villages is a statement which can hardly be questioned.

Many advantages are claimed for this arrangement, some of which are: (1) The number of school rooms may be made always to meet the demand, which is certainly not the case with a building of many rooms. (2) When several districts are crying for more room, and the treasury is low, the board can accommodate each district at less cost. (3) It is probably cheaper than any other plan because there is less waste room, no halls, corridors or stairways to upper floors. (4) The risk from fire or panic is practically negligible. (5) Light may be obtained from any direction desired, and ventilation may be arranged on any of the well known plans. (6) Adjacent rooms cannot annoy each other by marching, singing or otherwise. (7) It is claimed that a homelike atmosphere pervades a one-room building which is impossible to obtain in a larger structure.

Another marked tendency toward change in school architecture has become most noticeable since the Collinwood catastrophe. How much the building laws of other states have been affected we are unable to state, but in Ohio this catastrophe resulted in a great deal of what may be called stampede legislation. As in all such cases, much of this legislation is ill considered and will either need modification or the people of the state will be called upon to undergo considerable hardship, and to spend much more for school buildings of a given type in the future than has ever been spent before. The general effect of the laws enacted in this State last winter has been to give the state inspector of workshops and factories plenary powers and unlimited discretion in the making of requirements to govern the designing and construction of school buildings. We understand that this department is preparing a printed statement to be sent to architects and school men, covering the subject fully, but from advance information we are advised that some radical requirements are made which will have a tendency to completely revolutionize school architecture in Ohio. A few of the new rulings are the following: (1) Every room in a building must be provided with two fireproof exits to the ground, neither of which can have any communication with the entrance to the basement. That is, the stairways in main corridors, even though there be several of these, will be considered collectively as one exit, and each school room must have an additional exit not connected in any way with the corridors. Thus an eight-room building must be provided with four fireproof stairways in addition to those provided in main corridors. This will increase the size and cost of an eight-room building probably fifteen or twenty per cent. The ruling with reference to separate basement entrances will make it necessary in all buildings of ordinary size for the pupils to pass out doors and thence to the basement by an outside stairway. The effect of this arrangement will be to force the placing of toilet rooms on each floor, thus further increasing the size and hence the cost of the building.

Another requirement of the department is that if the basement story extends more than five feet above ground it will be counted as the first story, and no auditoriums or study rooms seating more than one hundred pupils will be permitted in the second story of buildings which are not fireproof. This requirement will affect practically all of the secondary buildings in the State, and will render it impossible hereafter to provide large study rooms or auditoriums in the second story of high school buildings unless the same are of fireproof construction. Obviously, the construction of the auditorium in a wing on the first floor greatly increases the size and cost of the building without any proportionate increase in the capacity of same.

In the foregoing portion of this paper reference has been made in all cases to innovations which have already

*Paper read before the National Educational Association at Cleveland, 1908.

received recognition and in some cases may be referred to as characteristic of all of the best school work of the present day. In conclusion, we request the privilege of suggesting two or three innovations which we believe will work for the immediate and permanent advancement of school architecture, and are therefore worthy of the attention of all educators and school board members. We venture to suggest the advisability of some provision whereby all teachers shall be required to attain more or less proficiency in the subject of school architecture. Probably no one will deny the statement that the majority of school teachers, professors and even superintendents know almost nothing about the correct principles of school architecture.

Most of our citizens, and indeed most of our educators, appear to thing that if the public can only be induced to favor a big bond issue once in so many years, architects and inspiration can be called up to meet every occasion, and the interest of the citizen and educator is not needed. It would be hard to imagine a more fallacious idea, for as Ruskin says, "It is only by active and sympathetic attention to the domestic and every day work which is done for each of you that you can educate yourselves to the feeling of your builders or to the doing of what is truly great." If this is a fatal condition when characterizing the public, how much less excusable is it when those most interested are affected thereby!

The primary rules of architecture are as simple as the primary rules of any other art or science, and no other is of such general interest because no other concerns so many people. These statements are equally true applied to the particular branch known as "school architecture." Yet we study in school buildings whose architecture we take for granted, and we submit to taxation for buildings whose merit or lack of it we do not appreciate—all because we don't know any better. Quoting Ruskin again, we would undoubtedly all "Like best things best if we only *saw* them." However, the adage "If ignorance is bliss, 'tis folly to be wise," cannot excuse our lack of knowledge about these things, for the lives and health of our children and our neighbor's children are at stake and it is our duty to know.

The second innovation would be (1) the encouragement of education among school board members themselves, similar to that which has been suggested for teachers and superintendents, and (2) persistent agitation in favor of the employment of professional advisers by all boards of education when architects or plans are selected for new school work. In this country the average school board is composed of four to seven men selected from all the walks of life, without much reference to their qualifications for the work. It is no unusual condition to find a board to consist of a minister, a doctor, a lawyer, a blacksmith, a farmer and a politician. In some boards the minister's place is occupied by a saloonkeeper. If some one were to ask whether you would willingly commission such a board to design and construct an equally complicated $50,000 building for yourself, would not the proposition seem preposterous? You would ask immediately: What do men of their training know about buildings? There is only one possible answer, which is that they know practically nothing. Some boards are fortunate in having members who have had some experience in building, but this is the exception rather than the rule, and the judgment of even such "practical" men is rarely of any value, except from a constructional standpoint. It is often a positive detriment. While there are exceptional cases, of course, generally speaking it is absurd to suppose that boards thus constituted are able adequately or satisfactorily to pass judgment upon architect's drawings or architectural schemes for school building, and the marvel is, not that many of our buildings are bad, but that they are not a good deal worse. In an address made before this body this morning the statement was made (if we correctly understood it) that one of the present day tendencies of school administration was to require architects to erect school buildings not so much for monuments to themselves as to meet the conditions of correct school design and practice.

May we respectfully say that no building is a worthy monument to any one which does not meet the conditions for which it is designed and its value as a monument will be exactly proportioned to the measure in which it meets those conditions.

Is it not a fair assumption that all intelligent architects realize this fact, and if left unhampered by the board employing them will therefore actually produce buildings which fulfill the requirements and are also architecturally correct? Certain it is that the school buildings in this country which are generally recognized as the best, and which indeed are the standards by which all others are measured, are those structures into which the properly skilled architect was allowed the most freely to inject his experience and personality and in which the dictation of the board employing him was kept at the minimum. Therefore, assuming that our boards are honest and are really desirous of doing what is best for both the public and the school children, we believe that every board should employ a professional adviser to direct them in the selection of architects and architectural schemes, and it is our candid judgment that, if followed, this plan would result in immediate and remarkable improvement in the character of the school architecture of this country.

The third innovation we would recommend is the encouragement of a sentiment everywhere in favor of a fireproof and panic-proof school building. The cost of steel and concrete construction has been brought down to such a figure that there is really no excuse any longer for buildings to be anything else but fire-proof. It is very certain that in Ohio, at least, it will henceforth be possible to build fire-proof buildings for less money than to construct non-fireproof buildings which will pass the inspection of the workshop and factory man, and as the requirements of this inspector will render it practically impossible to get any architectural effect on buildings designed in accordance with his restrictions, it is almost certain that we shall be driven to the designing of fire-proof buildings in order to produce structures which will be architecturally beautiful and at the same time acceptable to the State departments.

In view of the fact that eighteen million human beings, or more than one-fifth of the entire population, are constantly using our school buildings, and in view of the further fact that the lives and health of these individuals are of more importance than any educational phase of the subject, have we not a right to insist that the school buildings of the future shall be absolutely safe, absolutely healthful and equipped with every convenience which will facilitate the acquirement of the most complete educational equipment?

THE ORGAN ARCHITECTURALLY CONSIDERED

BY GEORGE ASHDOWN AUDSLEY, LL.D., ARCHITECT

THE FOREGOING series of articles on the present subject may be properly closed with a few remarks, of a more or less practical nature, on the External Design of the Organ, especially as the entire series is directly addressed to the architect.

Should the church or concert-room be designed in any distinct style of architecture, or present any leading artistic treatment, the organ-case should be designed in strict accord with the same, and although no attempt should be made to affect the outward semblance of such stone structures as a portico of a Greek temple, a Roman triumphal arch, or the facade of a Gothic church, care should be taken to design the case so that it will harmonize with its architectural surroundings, rather accentuating than surpassing them. This rule, however, is only to be observed when the interior in which the organ is displayed is a work of true and beautiful architecture.

An organ should be treated in an independent manner, clearly showing what it is, and honestly displaying the imperative conditions which governed its design. It is a musical instrument with hard and fast requirements and limitations; not a piece of ornamental architecture or furniture only. The proportions and details of the case should be sufficiently important in themselves to give dignity to the instrument, without being obstructive in any perceptible degree to the egress of its tones. The outline of the case should be carefully studied, and as much relief as possible should be imparted, both horizontally and vertically, by projecting features; and straight, inclined, and curved lines should be artistically contrasted and combined; at the same time, it must never be forgotten that all features and their treatments should be dictated by, or appear to grow out of, the requirements of the instrument. We know, from experience, the difficulties attending the designing of appropriate organ-cases—appropriate both for the instruments they inclose and the positions they occupy—and recognize the impossibility of giving anything beyond suggestions, of general application, for their artistic treatment. One rule—the golden rule in all branches of architectural designing—should, certainly, never be neglected; namely, *In all cases meritricious ornament must be avoided; and let construction be decorated rather than decoration be constructed.*

Beauty and true dignity are more certain to be secured by simplicity of treatment than by the most elaborate devices; indeed, over-elaboration is an indication of artistic weakness, while meritricious ornament is the "last resort of the destitute." How seriously many of the old Renaissance organ cases are injured by a disregard of these facts must strike every cultivated student of architectural art who visits the churches abroad in which they are still preserved.

Classic organ-cases, or, in other words, cases appropriate for interiors of churches or other buildings in the Grecian or Roman styles of architecture, are, in their consistent treatment, the most difficult problems the designer has to solve. This is readily understood when it is borne in mind that the only elements of design such styles furnish are of a severe, structural nature, such as the different orders of columns with their massive entablatures, pediments, square-headed openings, and heavy arches—all features, if in any sense properly carried out, very much out of place in an organ-case, in which pipes occupy, or should occupy, the chief positions, and in which as little massive work as possible should obstruct the free egress of sound.

In the composition of what may be designated a classic case, all the architectural features strictly belonging to heavy stone construction should be laid aside, and with them all their formulated rules and proportions, in favor of a common sense selection and disposition of details, perfectly suitable for woodwork, and consistent with the requirements of the organ as a musical instrument.

To enable him to produce satisfactory designs of this description, the architect must grasp the true inward spirit of classic art in all its branches, not slavishly copy its dry bones—like the slaves to the Five Orders—until he can feel what a Greek or Roman artist would have done had he been called upon to design a large organ-case for a temple or one of his thermæ. It must be borne in mind that an organ is a piece of furniture; and that under no circumstances can it be considered an integral part of a building.

Organ pipes have fixed structural forms which admit of no important modifications; they must be accepted in all their conventionality; and encased or disposed in as artistic a manner as ingenuity and taste can devise.

Gothic cases admit of a great variety of treatments; and fortunately numerous examples of mediæval woodwork still exist to guide the designer. In this direction no attempt should be made to imitate stone construction or detail. The beautiful oak screen-and-stall work preserved in cathedrals and churches abroad provide a fund of inspiration, and several of the modern Gothic cases, such as those in Westminster Abbey and the church of St. Bartholomew, Armley, Yorkshire, may be studied with advantage. The designer will do well if he cares less for what is commonly considered the characteristic features of Gothic architecture, and more for the practical spirit which pervades Gothic art in general.

Organ-cases of Renaissance character present, comparatively, very few difficulties to the accomplished designer. Invention has free scope in works of this description, only calling for the exercise of good taste and a sense of architectural fitness and artistic propriety. A great variety of materials may be used in combination, and decorative painting may be applied with good effect, provided, of course, that it is in itself refined and appropriate.

We unhesitatingly recommend the architect in designing a Renaissance organ-case—Italian, French, or English in style—to observe the greatest simplicity in the leading forms and disposition of the several divisions, striving after a dignified architectural treatment perfectly consistent with the requirements of the organ as a musical instrument, and with the materials to be used in its construction. A careful study of the best examples of Renaissance woodwork, of which there is no paucity, will prove of immense assistance to the designer; and he will do well to remember that, although there may be considerable freedom indulged in in the rendering of Renaissance work,—for the Renaissance styles are lawless,—he should display quite as much artistic repose, taste, and refinement in his design for a Renaissance case as he would be expected to show in a design for a severe classic or a spirited Gothic one.

FRAUDULENT ARCHITECTURE

BY F. W. FITZPATRICK, ARCHITECT

THE Industrial Magazine for September devotes quite a little space to, and the Literary Digest of October 10th comments extendedly upon a rather extraordinary feat just performed in California, that of "coring-out" four monolithic granite columns, 18 feet long and 2 feet in diameter, in order to insert reinforcing steel columns.

Quite a feat, but at the same time a rather sad commentary upon the talent and ability of our architects. If the load to be carried was more than those monolithic columns of granite could support, then why was it necessary or desirable to have it appear that the granite columns did carry the load? But it is all in line with the major part of what is done today. Antique architecture is beautiful but its chiefest charm is its truthfulness and straightforwardness. A stone column supports a certain load simply because it is the best thing, the best material available to carry that burden. A bracket projects out under a roof, it is actually the continuation of a roof rafter and not a mere ornament pinned on afterward for show. And ancient architecture has charmed us and thralled us and we are "marked" with it, as it were, and use it still most inappropriately simply because we don't know what else to do. The problems that confront us are as different as can be from those that faced the architects of old, but we still seek to solve them with the same answers that did duty with our predecessors.

Classic architecture is beautiful, but what sense is there in trying to adapt it to our twenty and thirty-story commercial buildings. The great columns of the facades carry nothing. Indeed, it is by engineering feats that they are kept in place and supported upon the fragile steel work that actually does structural duty. It is fraudulent. It is farcical. It is costly, uselessly so, and not only in money but in many other ways. For instance, I have in mind a building that I saw awhile ago where a great columnated portico was deemed the proper caper. I have it on the authority of the manager of the building that those seven great columns reduced the rental value of the building just $6,000 a year.

Cored granite columns, forsooth! It is a good deal like running wires through wax candles with tiny electric light bulbs at their tips for the sake of making grandpa believe that Standard Oil and electricity had not utterly superseded the means of lighting with which he was familiar in youth.

THE PRINCESS THEATER, CHICAGO

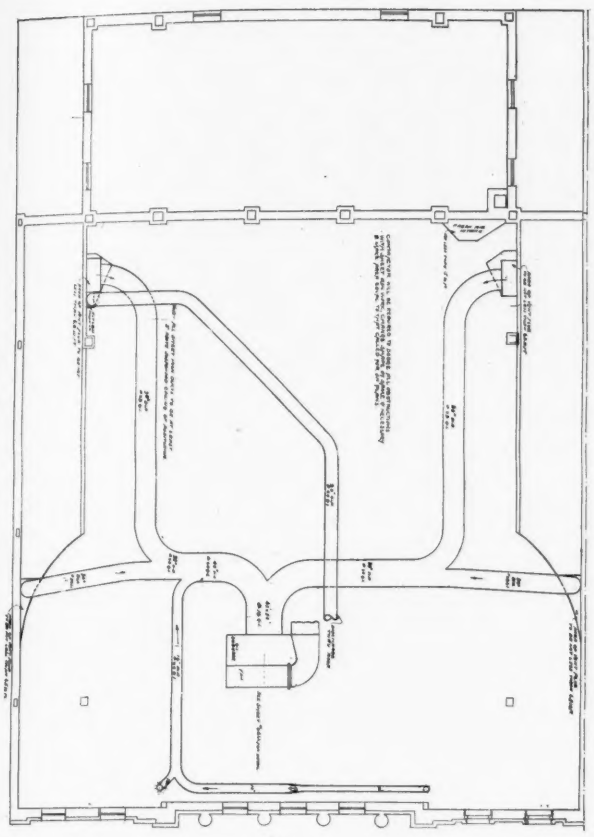
THE Princess Theater, Chicago; Kirchhoff & Rose, Architects, Milwaukee, Frommann & Jebsen, Associate Architects, Chicago, is illustrated in this number by exterior and interior views. It stands upon land seventy-five fee t wide and one hundred and ten feet deep. Two large double doors open into the lobby upon the right of which is located the box office. In a corresponding position opposite is a large staircase, twelve feet wide, forming the entrance to the balcony. The entire lobby and stairs are of white marble. Another stairway leading to the balcony on the right is located just outside the entrance to the main or orchestra floor. Other stairways on either side run down below the street level, where the retiring rooms for the gentlemen are located. On the mezzanine floors are more retiring rooms, the private office and the offices of the executive staff of the theater. The Princess Theater is well supplied with exits, having a total of twenty-two with four tunnels, all leading to the street or to wide alleys, and it has been demonstrated that the house can be emptied in a fraction of time less than three minutes. The building is constructed of iron and concrete. The only wood employed in its construction is the floor of the stage. The color scheme is a combination of rose, cream and old gold.

Steam for heating this building is generated in a 100 H. P. Scotch Water Tube boiler. This style of boiler was used on account of being able to get the greatest capacity for the amount of space required of any type of boiler made. This was necessitated on account of the lack of space, the entire basement being taken up by a large rathskeller, rest room for the theatre, dressing rooms and the heating system; also being the best arrangement for overcoming the possibility of smoke. With the oven employed the combustion is so nearly perfect that scarcely any smoke escapes out of the chimney.

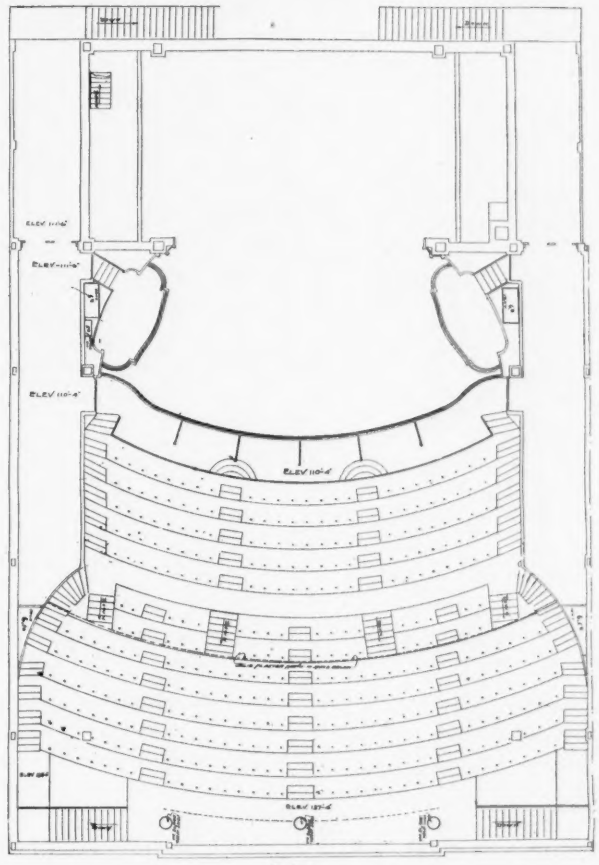
The building is heated and ventilated by a system of large steam coils through which the air is drawn by a system of fans and forced into the building, with a corresponding system of fans in the attic to draw out the vitiated air. There is an entire separate system of heating and ventilating for the theatre from the balance of the building, arranged so that when the theatre is not in use this part of the system can be shut off. The principal feature of the heating and ventilating of the theatre is the manner of conveying the fresh, warm air into the auditorium and exhausting the vitiated air.

There are false ceilings which provide a space between each floor and balcony. There is a partition through this space dividing it into a fresh air and a foul air chamber, the fresh air chamber being towards the front and the foul air toward the rear. The fresh, warm air is forced into this chamber through a system of ducts and is finally discharged into the auditorium through numerous small registers, one being placed under each seat, a total of over 900 of these registers being used. There is a corresponding system of these small registers under each seat of the rear one-half of each floor and balcony through which the vitiated air is drawn by suction fans in the attic.

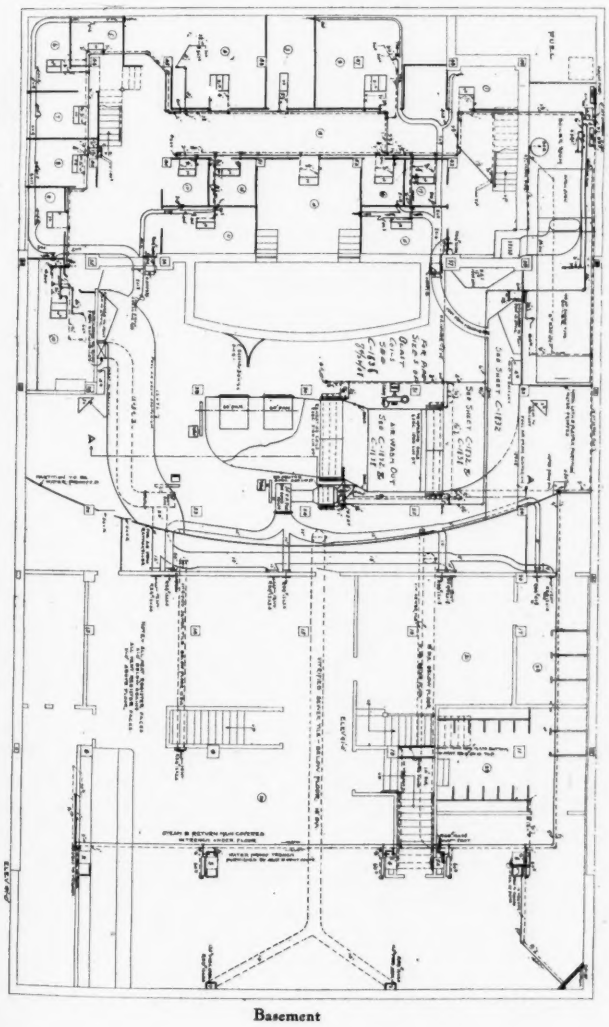
There is also used in connection with this apparatus a vacuum system operated by an electric pump which pumps the condensation out of the radiators, coils and pipes and maintains a vacuum of from 12 to 18 inches at all times and entirely eliminates any possibility of water accumulating in any part of the system and at the sime time causes a quick noiseless circulation of steam. The accompanying plans show the details of the heating and ventilating installation in this building.



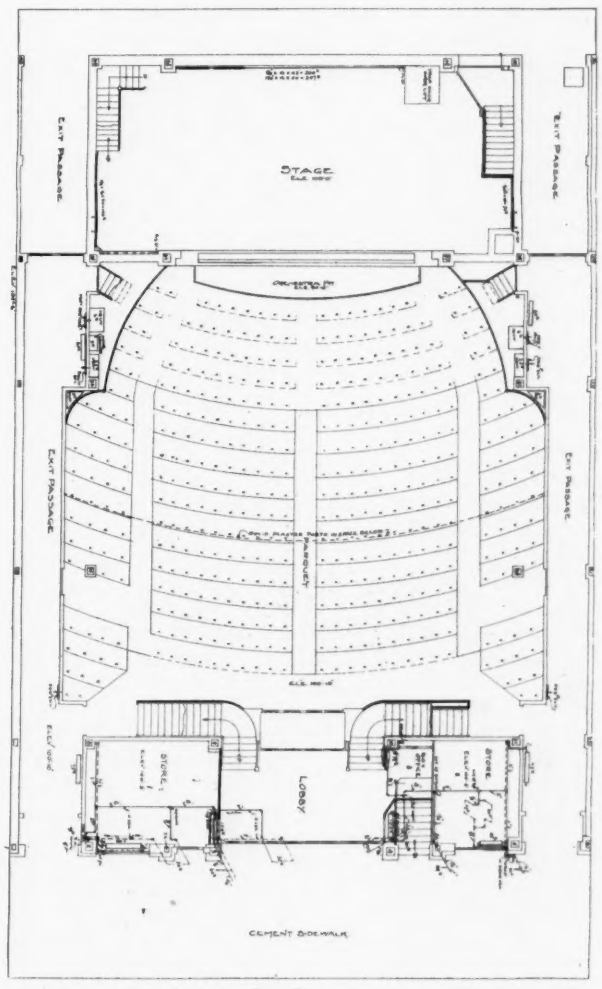
Attic



Balcony



Basement



First Floor

Plans of Heating and Ventilating System, Princess Theater, Chicago. Installed by F. J. Norton, Chicago

ARCHITECT, ART-ITECT, ARTCH-ITECT.

To the Editor:

At the banquet of the Architectural League of America during the recent convention, I attempted in a mildly humorous vein, though with a serious thought at bottom, to define those phases of expression known as Architecture, Art-itecture, and Artch-itecture. In the report of the talk published in the September issue the various spellings were ignored and all the definition made to apply to Architecture. I care less, perhaps, that my serious thought be made to sound rather silly than that my sense of humor be made to seem defective. Please suggest to those of your readers who have done otherwise to read in the lines immediately following "Let me define:" first, Architect; second, Art-itect; and third, Artch-itect; and then I think they will see the point. I hope so. Yours sincerely,

Irving K. Pond.

Chicago, Ill.

THE NEW AMERICAN PRIZES OF ROME.

The Paris "Prizes of Rome," which enable successful French students of art to spend years of study in Rome, have long been famous. It is not generally known that similar American Prizes of Rome have been established and are now open to any unmarried man who is an American citizen. These prizes are in Painting, Architecture, Sculpture and Music, and entitle the holders to three or four years of residence and study in the American Academy of Fine Arts in Rome.

The Academy is established and endowed by large subscriptions of Americans, including Messrs. Morgan, Walters, Vanderbilt, Stillman, Frick, Higginson and Rockefeller, and is in full operation in the Villa Mirafiori, under the directorship of Mr. George W. Breck, with a body of resident students. The business in America is managed by a board of trustees, of which Mr. Charles F. McKim is the president, and Mr. Frank D. Millet, the painter, is secretary. Besides Mr. McKim and Mr. Millet, such men as Blashfield, Mowbray, French and La Farge are active in its affairs. Under the direction of these men examinations, of which the exact date will be announced later, will be held during the coming autumn in New York, Chicago and other cities, open to unmarried men of all ages who are American citizens.

The conditions of the examinations are instructive as showing the mature opinions of successful artists as to proper qualifications of men of their profession. Candidates for the painting prizes are required first to send in original works of any description, drawings and painting from life, landscape, or still life, schemes of decoration, sketches, etc. The committee will select ten competitors for the preliminary competition. The preliminary competition will include an examination in History, English and French, Italian or German, together with drawing and painting from life in prescribed periods, and problems in perspective, anatomy and composition. From these ten the committee will select four competitors for the final competition, which consists in developing the previous composition into a finished work, 30 by 40 inches, suitable to a mural decoration. The successful competitor will receive $1,000 a year for three years (and perhaps four) and is required to go to the Villa Mirafiori in Rome, to study in Rome, Italy and Greece under the supervision of the Director of the Academy. The sculpture competition is closely similar.

Competitors in architecture must be graduates of a college of high standing, and students for two years of certain designated schools of architecture. They are subjected to careful professional examinations.

Competitors in music are required to present original compositions, but the terms are not yet fully announced.

Full information may be obtained from the Director of the Art Institute of Chicago, or from Mr. F. D. Millet, secretary American Academy, 6 East Twenty-third street, New York.

OUR ILLUSTRATIONS.

Chelsea Hotel, Seattle, Wash.; Harlan Thomas, Architect.

House for Mr. Tucker, Newton, Mass.; Chapman & Frazer, Architects, Boston.

The Princess Theater, Chicago, Kirchhoff & Rose, Architects; Frommann & Jebsen, Associate Architects.

Young Men's Christian Association Building, Aurora, Ill.; Patton & Miller, architects, Chicago.

Design for Chicago & Northwestern Railway Station, Chicago; Frost & Granger, Architects. Two views are shown.

House for James B. Ladd, Ardmore, Pa.; Wilson Eyre, Architect, Philadelphia. Views are shown as follows: The Approach, Rear View, the Living Room, Dining Room, Stairway Hall.

Designs for Island City Buildings, Philadelphia; Louis H. Sullivan, Architect, Chicago. The following are shown: Entrance to Naval Show; Café and Ball Room, two views; Scenic Theaters, two views.

St. Rose chapel, convent at La Crosse, Wis.; E. R. Liebert, Architect, Milwaukee. The building is built in form of an addition to the convent, and will be used by the sisters only. The walls are of brick and faced with a red sand mould brick made in the vicinity of La Crosse. It is built strictly fireproof throughout, the pillars supporting inside vaulting and floors, as well as the main supports of floors, being of steel; also the entire roof construction is of steel framing. The floors and gallery are of reinforced concrete construction. All inside arches are built of brick. The steel columns are enclosed in brick work, forming pilasters carrying the ceiling arches. All window frames are of Bedford stone, door frames and doors of bronze. The three altars in main chapel as well as altar in adoration chapel are of white Italian marble, inlaid with glass mosaic and bronze. The building cost $300,000; the marble altars, $40,000. The entire plans of building, altars, gas fixtures and frescoing throughout were designed and detailed and the building personally superintended by the architect.

Training School for the Women's Baptist Home Mission Society, Chicago; Pond & Pond, architects. Exterior and interior views are illustrated. It was not the intention of the architects in designing this building to adhere to any historic style. There are, however, certain forms and lines which have associated themselves in the western mind as expressive of certain ideas, and these conventions the architects have recognized. So the building is not a Gothic building, nor exactly a new art building, but it expresses on its exterior and in its interior the domestic lines of the home, while the detail about the entrances would rather suggest the religious atmosphere which is to pervade the home. The mass of the tower is suggestive of certain academic conventions and in itself and its harmony with the structure indicates the educational nature of the life within. Everywhere has simplicity and repose been sought, that the building might correspond with the character of the work it is to shelter and which is to radiate from it. A marked seriousness of purpose is intended in the expression but there are touches of color contrast and sculptured ornament which should reflect the accompanying joy and pleasure in the work. The architects sought to express in the building as simply and directly and unostentatiously as possible the nature of the work and life within. If their intention has met with success in any degree the architects are satisfied, although no name can be given to the style of the building. The assistance of a broad-minded and sympathetic committee is gratefully recognized by the architects as contributing to whatever measure of success has been attained. Technically, the mass is so composed that it shall present its most effective appearance as approached from the southwest along Vernon avenue or Thirtieth street; from this, the principal approach, the tower is in the center of the picture. The building is of a red building paved in broken tones, giving an interesting wall which is trimmed with stone. A vitreous white brick forms the background of the upper story and gables. The vestibule is walled with brick and has a border of bright colored hand-made tiles set into a brick pattern, just below the ribbed vaulting. The interior paneling and finish is of oak in soft green and dark brown and birch in warm gray brown, the brick fireplaces furnishing interesting items of the finish. In spite of the considerable size of the building, the proportions of the various rooms lend the feeling of domesticity which was the primary consideration in the design of the interior.

ASSOCIATION NOTES.

CLEVELAND CHAPTER A. I. A.

At the last meeting of the Cleveland Chapter of the American Institute of Architects the following officers for the year were elected: Charles W. Hopkinson, president; Benjamin S. Hubbell, secretary and treasurer.

AMERICAN INSTITUTE OF ARCHITECTS.

The American Institute will hold its annual convention in Washington December 15, 16 and 17. On the evening of the 15th, according to the present program, a reception will be held in the Corcoran Gallery, at which special tributes will be paid to Saint Gaudens' memory. The chief subject to be discussed by this convention will be the control of government architecture, looking to the possible establishment of a national art commission or bureau. This is a matter of national concern, and one which at this time is peculiarly pertinent. It should awaken wide interest.

T. SQUARE CLUB, PHILADELPHIA.

The club announces the publication in the near future of Vol. II of "American Competitions." The unusual demand and the splendid reception given Vol. I by the architects have proved the real value of this work in an architect's library. The committee which has been appointed by the club to carry on this work consists of Adin B. Lacey, editor; Alexander M. Adams, treasurer, and Virgil L. Johnson, custodian of drawings. The character of the work will be the same as last year, the title fully indicating its contents. The tentative list of competitions include for this year Porto Rican Capitol, New York State Prison, Y. M. C. A., Pittsburg, and the Municipal Office Building of the city of New York. The successful presentation of the initial issue of this work was highly commended both by the practicing architect and the student.

PROPOSED NATIONAL FINE ARTS FEDERATION.

Some time this month a meeting of the board of regents of the National Academy of Art will be held in Washington to perfect the arrangements for the convention of artists, artisans and others to be held in January, with the object of forming a national art federation. There are about two hundred societies that should be represented in this movement, and will, in all probability, send delegates to this convention. The vice president has promised to open the convention; Secretary Root will make the speech of welcome, and the trustees of the Corcoran Gallery will give the delegates an evening reception. Some of the topics discussed will be "Artistic Control of City and Village Municipal Development," "Art Exhibition—Some Practical Method of Moving Good Exhibitions from Place to Place," "The Education of the Public by Lecture Courses," "More Effective Control of Government Fine Arts," "Art Education" and "Free Entry of Foreign Works of Art." The president has expressed himself in sympathy with the movement and eager for its success. Mr. F. D. Millet is provisional president of the National Academy of Art, which has sent out the call for the convention, and Mr. Glenn Brown provisional secretary.

WASHINGTON (D. C.) CHAPTER A. I. A.

Resolutions condoling the loss to Washington, the nation and to the Architects' Association by the death of Joseph C. Hornblower, the well known architect of Washington, who died at The Hague August 21 were adopted by the Washington Chapter of the Institute of American Architects. Mr. Hornblower was noted for his energetic work for the beautification of Washington on rational and artistic lines, and the efforts he made to have the public educated in the higher ideals of art. The resolutions passed were: "The Washington Chapter of the American Institute of Architects, appreciating the character and ability of Mr. Joseph C. Hornblower, feel, by his death, that Washington has lost a citizen of high aspirations, honest purpose and energetic personality, who gave unstintingly of his time and energy to movements for the beautification of the city on rational and artistic lines, and to the education of the public in the higher ideals of art. That the profession of the country has lost a practitioner of distinguished merit, who always has insisted on honest and safe construction, just business management and artistic expression in his work. That members of the Washington Chapter have lost a kind and intelligent friend, who was ever ready with sympathy and assistance, an example of honest purpose and higher ideals of friendship and professional practice. While expressing an appreciation of his work, we wish to tender our sincere sympathy to Mrs. Hornblower and his family."

CALIFORNIA CHAPTER A. I. A.

At the recent meeting of the chapter on behalf of the committee on prizes to the Los Angeles Architectural Club, Elmer Grey reported that the committee had decided on granting three prizes for the first competition, which was to be for a $50,000 residence, but as only three or four drawings were entered in that competition, the committee had met again to decide whether to award only one or all three of the prizes. The following motion was passed: *Resolved*, That we, the Southern California Chapter of the American Institute of Architects, firmly believe that the chief inspector of the city building department should from time to time be given an opportunity to visit some of our large eastern cities with a view to studying the most advanced methods of construction. Fernand Parmentier read a paper on the "Development of Architecture in California." Mr. Rosenheim reported on behalf of the committee on schedule of charges A. I. A., reading the communication to the chapter from Glenn Brown, secretary of the American Institute of Architects, together with the annexed proposed schedule of charges as adopted by the forty-first annual convention of the American Institute of Architects, held at Chicago in November, 1907. The communication requested a report of the chapter's opinion to be forwarded for action regarding the matter at the next annual convention of the institute. Mr. Rosenheim in his report suggested the chapter's endorsement of the schedule of charges as adopted by the last institute convention. Endorsement voted.

ILLINOIS CHAPTER A. I. A.

The election of officers held recently resulted in the selection of Dwight Heald Perkins for president; H. B. Wheelock, vice president; S. N. Crowen, second vice president; R. C. Berlin, treasurer, and Peter B. Wight, secretary. The annual report of the treasurer made a much better financial showing than usual. A committee has been appointed on Municipal Art, consisting of Alfred H. Granger and Elmer C. Jensen, who are to select one other member. It was voted that the chapter should not be represented at the convention of the National Fine Arts Federation, as it was thought that the Art Insitute could more properly act on this occasion. President Perkins is ambitious that the chapter should be a potent influence in all the movements concerning the advancement of art and municipal improvements within the province of the society. Committees are favored to act with such bodies as the Underwriters, Real Estate Brokers, Commercial Club, Association of Commerce, School of Civics, etc. It is advised that the chapter concern itself with the Architectural Club, Atelier, Lecture Courses, the Architects' Business Association, an Architectural Reference Library and other educational projects. To carry out these suggestions would mean much hard work, but President Perkins believes that the resultant good not alone to the community and the chapter, but to the members themselves would be ample recompense for the effort. The chapter voted $10 for each delegate towards the expense of the next convention. It was voted to revive the chapter medal for a noteworthy building exhibited at the annual exhibition of the Chicago Architectural Club and completed within five years by an architect of Illinois.

RHODE ISLAND CHAPTER A. I. A.

A public meeting, memorial of the late Alfred Stone, may be held in this city in the near future if plans discussed by the Rhode Island Chapter American Institute of Architects at its annual meeting are carried out. Mr. Stone was the president of the chapter and occupied the enviable eminence of dean of his profession in Providence and the meeting to which may be invited representatives of all the many movements with which Mr. Stone was identified during his life would be a public expression of appreciation of the work and good that he did for this city. The chapter met at the University Club and following a dinner was called to order by Frederick E. Field, acting president. Mr. Field, in reporting upon the work of the organization the past year, took occasion to dwell at length upon the services of Mr. Stone and Edward I. Nickerson, both of whom have died during the last twelve months. The election of officers was taken up. By a cut and dried plan the members in order to sur-

prise Franklin J. Sawtelle became very enthusiastic regarding the nomination of Prescott O. Clarke for the presidency. No counter nomination was made, and when the ballots were opened and counted it was found that there was but one vote for Mr. Clarke, that one being cast by Mr Sawtelle, all the rest being for Mr. Sawtelle, an announcement that caused Mr. Sawtelle much astonishment, particularly when Mr. Clarke moved to make the election unanimous. Mr. Sawtelle by this election becomes an ex-officio member of the Metropolitan Park Commission. The other officers were elected as follows: Vice president, Frederick E. Field; secretary, Norman M. Isham; treasurer, Franklin R. Hindle; executive committee, the president, secretary and treasurer, Howard K. Hilton and Howard Hoppin; committee on admissions, the president and secretary, A. Jerome Murphy, Edward F. Ely and Prescott O. Clarke; committee on entertainment, Norman M. Isham, Franklin R. Hindle and Harry A. Slocumb. Messrs. Clarke and Hilton were appointed a committee to arrange for a proper memorial to the late Alfred Stone, to consist of a biography. They will also consider the plan of a public meeting.

CHICAGO ARCHITECTS' BUSINESS ASSOCIATION.

The regular monthly business meeting recently was devoted chiefly to reports of committees. Secretary Sturm, of the public action committee, stated that the forms for the report of violations of building ordinances were ready for distribution. Measures were taken to give full publicity to the practices of architects convicted of violations of the license laws. A committee was appointed to consider the advisability of the formation of an architects' protective association, along lines similar to the Medical Protective Association. Secretary Hall, of the association, reported considerable success in the effort to influence uniformity in the sizes of catalogues, etc., sent to architects by manufacturers of building supplies.

CANADIAN INSTITUTE OF ARCHITECTS.

Toronto will be the place of meeting of the institute next year. This was decided after a close vote between Toronto and Winnipeg. Officers were elected as follows: President, A. F. Dunlop, Montreal; vice presidents, Messrs. Maurice Perrault, of Montreal; F. S. Baker, of Toronto, and S. Hooper, of Winnipeg; secretary, Alcide Chausse, of Montreal; treasurer, J. W. H. Watts, of Montreal; council, W. H. Archer, Vancouver; C. B. Chappell, Charlottetown; Mr. Ewart, Ottawa; G. E. Fairweather, St. John, N. B.; H. E. Gates, Halifax; H. B. Gordon, Toronto; R. P. Lemay, Quebec; S. Frank Peters, Winnipeg; C. A. Monette, Montreal; F. C. Clemensha, Regina; J. E. Wize, Edmonton; E. L. Horwood, Ottawa; E. Burke, Toronto; J. P. Hynes, Toronto. It was decided that a medal should be granted each year to each Canadian architect who carries out an important work. The Institute of Canada at its meeting at Ottawa adopted the following code of ethics which will govern the members throughout Canada: No member shall accept, direct or indirect, compensation for services rendered in the practice of his profession other than the fees received from his client. No member shall enter into partnership in any form or degree with any builder or contractor in any building operation. A member having any ownership in any building material device or invention proposed to be used on work for which he is architect shall inform his employer of the fact of such ownership. No member shall be a party to a building contract except as owner. No member shall guarantee an estimate or contract by personal bond. No member shall attempt to supplant another architect after definite steps have been taken otward his employment. No member shall advertise in any publication in any other way than by a notice giving name, address, profession and office hours. No member shall criticize in the public prints the professional conduct or work of another architect except over his own name. No member shall furnish designs in competition for private work unless an advisor satisfactory to the competitors is employed to draw up the conditions and assist in the award. No member shall submit drawings except as an original contributor in any duly instituted competition, or attempt to secure any work for which such a competition remains undecided. The schedule of charges will be made as nearly like those of the Ontario Association as possible. This action was taken because it was better to have no conflict in this regard with other organizations. The formation of chapters any place where there are four or more architects desirous of such a formation is provided for in the by-laws.

NEW PUBLICATIONS.

HANDBOOK FOR ARCHITECTS AND BUILDERS. Published under the auspices of the Chicago Architects' Business Association, 1908, eleventh year. Emery Stanford Hall, editor.

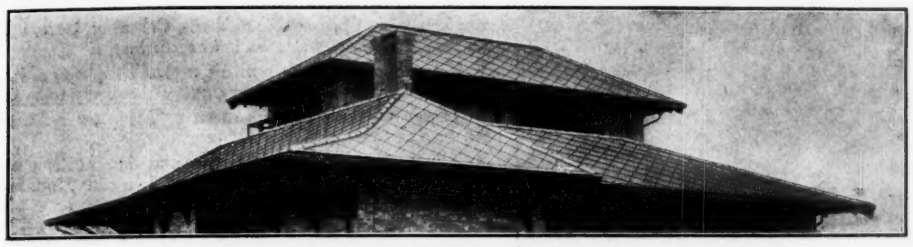
This volume marks the commencement of its second decade of continuous annual publication. Each year adds much of additional interest to its contents. Its position is firmly fixed as a reliable work of reference for architects, engineers and the building public generally. It is also used as a text book on the building interests of Illinois. A prominent department of the book is devoted to up-to-date, exact information on both state and municipal building laws. Among the contributions are revised articles on Reinforced Concrete, Iron Plates for Columns and Heating and Ventilation by accepted authorities. Revisions are given of the Dewey Index of Classification of building data, and also a revision of the nomenclature for drawings. Those who are familiar with any preceding volume of the Handbook will need no recommendation as to the importance and value of this new edition.

CONCRETE CONSTRUCTION METHODS AND COST, by Halbert P. Gillette, M. Am. Soc. C. E., M. Am. Inst. M. E. Managing editor, Engineering-Contracting, and Charles S. Hill, C. E., associate editor, Engineering-Contracting. Cloth, 6x9 ins.; 700 pages; 306 illustrations. Price, $5.00 net, postpaid. Published and for sale by the Myron C. Clark Publishing Company, 355 Dearborn street, Chicago; 13-21 Park Row, New York.

This book contains 700 pages of cost data and methods of concrete construction of all kinds. The authors have confined their work to the methods and costs of concrete construction. They have not gone into the testing of cement, nor into the physical properties of concrete, nor into the design of reinforced concrete, etc. There are chapters on Theory and Practice of Proportioning Cement, Methods and Costs of Hand Work and Machine Work, Submerged Work, Laying in Freezing Weather, Finishing Surfaces, Form Construction, Piles and Piers, Retaining Walls, Pavements, Curbstones, ets., Building Construction, Ornamental Work, Waterproofing, etc. The pages are filled with the sort of information that an engineer or contractor needs in estimating the cost and reducing the cost of concrete work, both plain and reinforced. The various designs of forms and centers, and the layout of plant for mixing, conveying and placing concrete, receive complete treatment.

THE BUILDING MECHANICS' READY REFERENCE, PLUMBERS', STEAM-FITTERS' AND TINNERS' EDITION. By H. G. Richey, Superintendent of Construction U. S. Public Buildings. 529 pages, 201 figures. Morocco. $1.50 net. John Wiley & Sons, New York; Chapman & Hall, Ltd., London. 1908.

"The Building Mechanics' Ready Reference" is not intended to be a treatise or text-book on any particular branch or subject of the trades covered, but to give to the plumbing and steam-fitting trades a book that will be as its title implies—a ready reference. It is a valuable assistant as a reference to anyone connected with the plumbing or steam-fitting trades, either in the office or on the work. In addition to the original matter presented, the author has compiled and brought together a large amount of useful information and arranged it in such shape that any subject or any information desired can be readily referred to. In this as in the preceding volumes of "The Building Mechanics' Ready Reference," a large amount of information has been arranged in tabular form, so as to be more convenient for quick reference and use. The contents embrace Warm Air Heating, Steam Heating, Hot Water Heating, Piping of Heating Systems, Data on Boilers, Tables of Radiation, Data on Water, Sewers, etc., Excavation Tables, Gas Piping, Rules for Gas Fitting Soil and Vent Pipes, Various Methods and Short Cuts for Plumbers, Examples of Modern Plumbing, Modern Specifications, Wage Tables. The illustrations are unusually clear and illuminating. The book is a valuable addition to plumbing literature.



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(SEE SWEET'S INDEX 1908-9, PAGES 108 AND 110)

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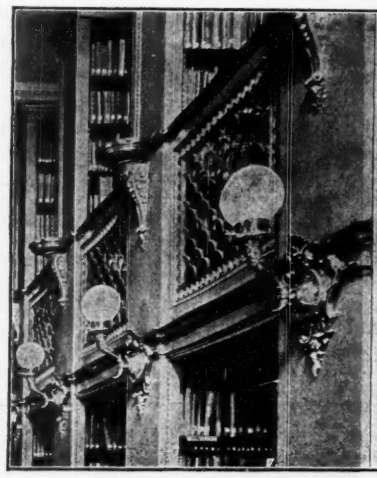

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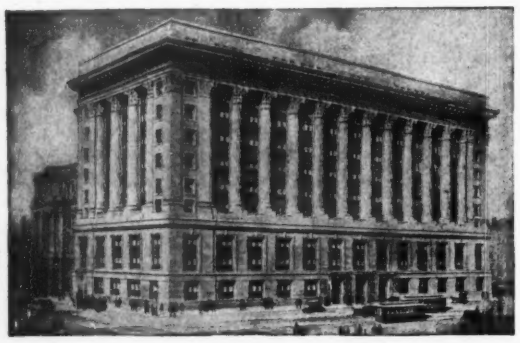

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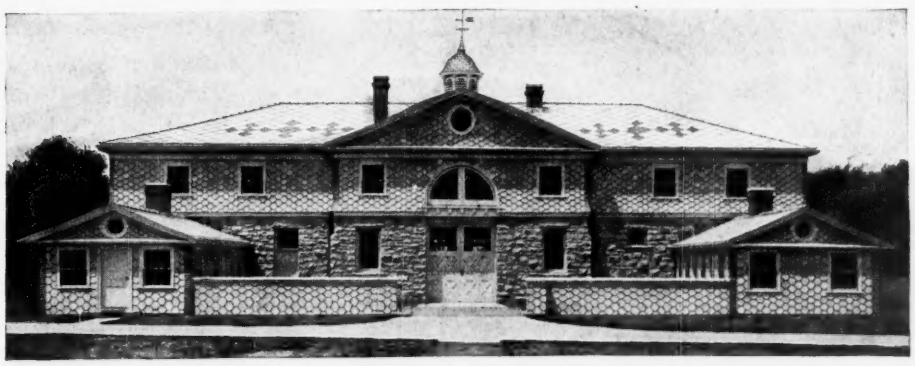

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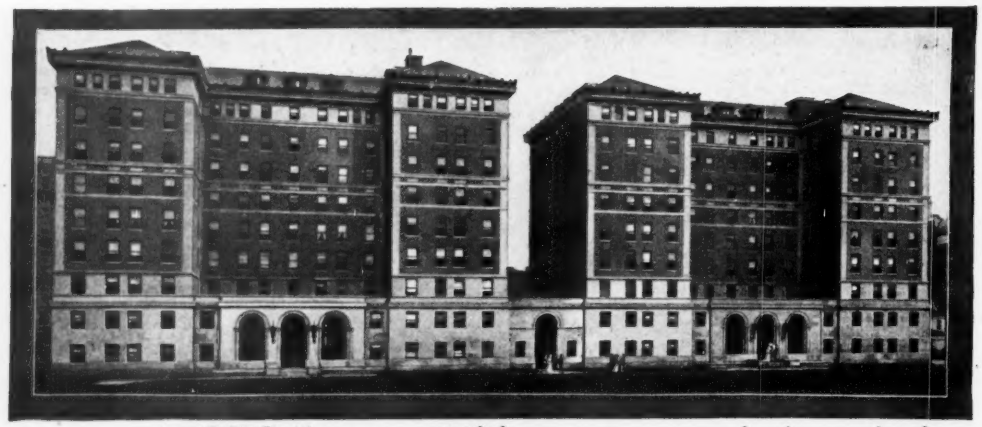

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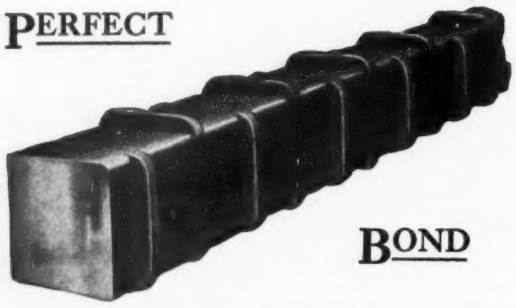

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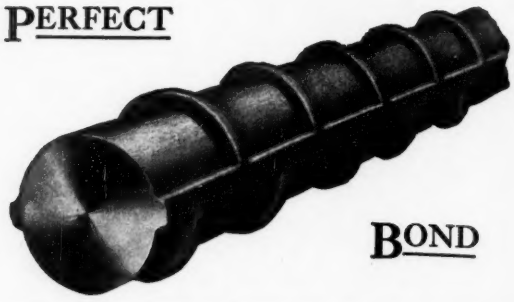

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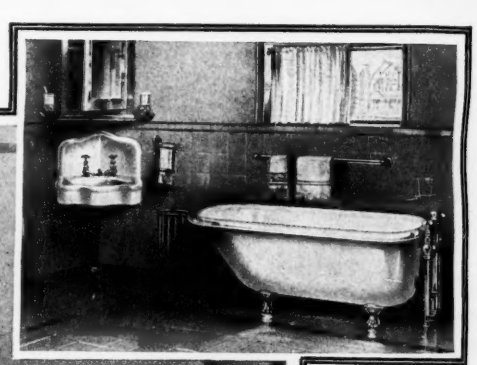

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